

SQUARE DANCING

FEBRUARY, 1978

75¢ PER COPY

*Dick Leger
to Hall of Fame*

(see page 9)

official magazine of The *Six in Order*

AMERICAN SQUARE DANCE SOCIETY

GEORGE
ANTHONY '77

An Open Letter From Your Feet.

Dear Boss:

Frankly, we wish that you had gone into something like stamp collecting or chess. Anything to take some of the pressure off of us.

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We'd feel so much better if you'd put a pair of "Happy Feet"™ in your shoes. "Happy Feet" are liquid and foam filled innersoles that actually massage your feet and provide soothing relief with every step.

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Sincerely,

Your Feet

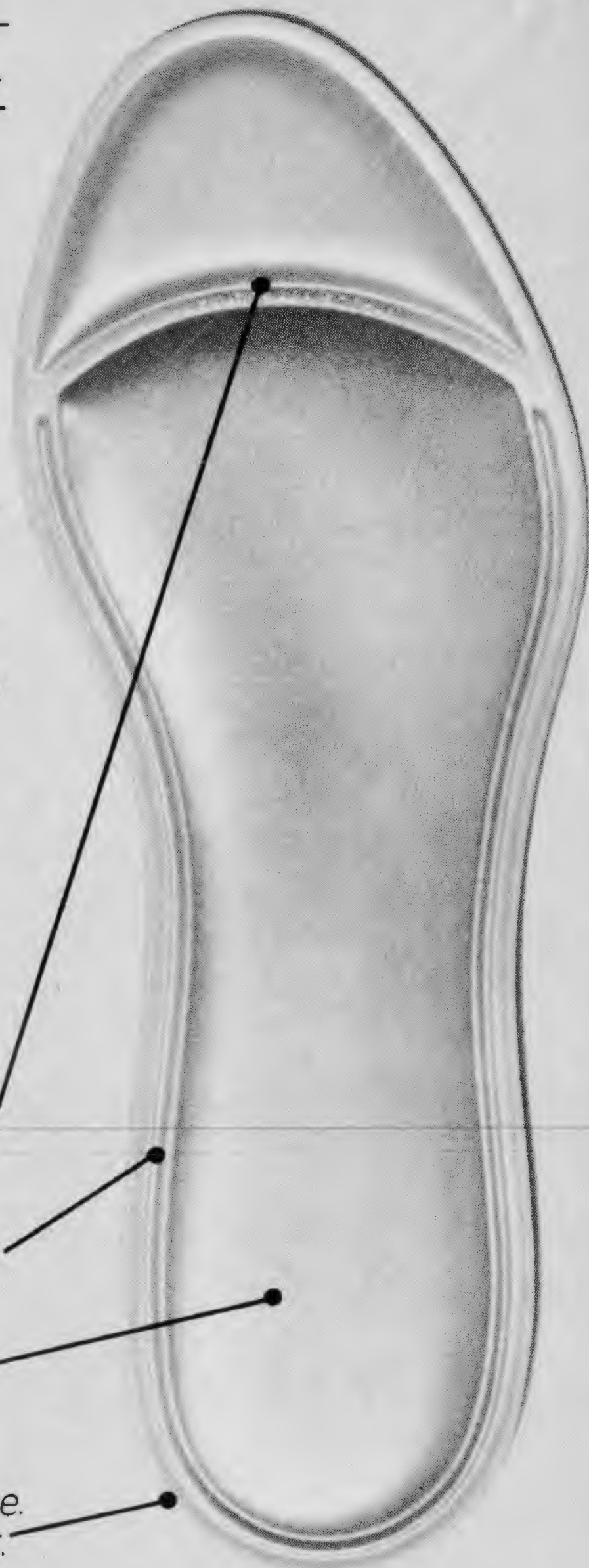
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We're still bubbling after ROUNDALAB's first annual meeting over the response, openness and all we've accomplished so far. Wow! The way everyone gave of themselves was fantastic, unbelievable and heartwarming.

Doc and Peg Tirrell
Cresskill, New Jersey

ROUNDALAB, the round dancers' version of **CALLERLAB**, held its organizational meeting recently. For coverage, see page 31.—Editor

Dear Editor:

I would like to take this opportunity to thank **SQUARE DANCING** for help it has given me. I have only been calling for one and a half years. Presently I am the club caller for the Po Valley Twirlers in Vicenza, Italy. Since I have been here we have taught one class, helped to start a club in Livorno, started a second class

and are about to begin a third class to run concurrent with the second one. **SQUARE DANCING** has helped me tremendously in
(Please turn to page 55)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE

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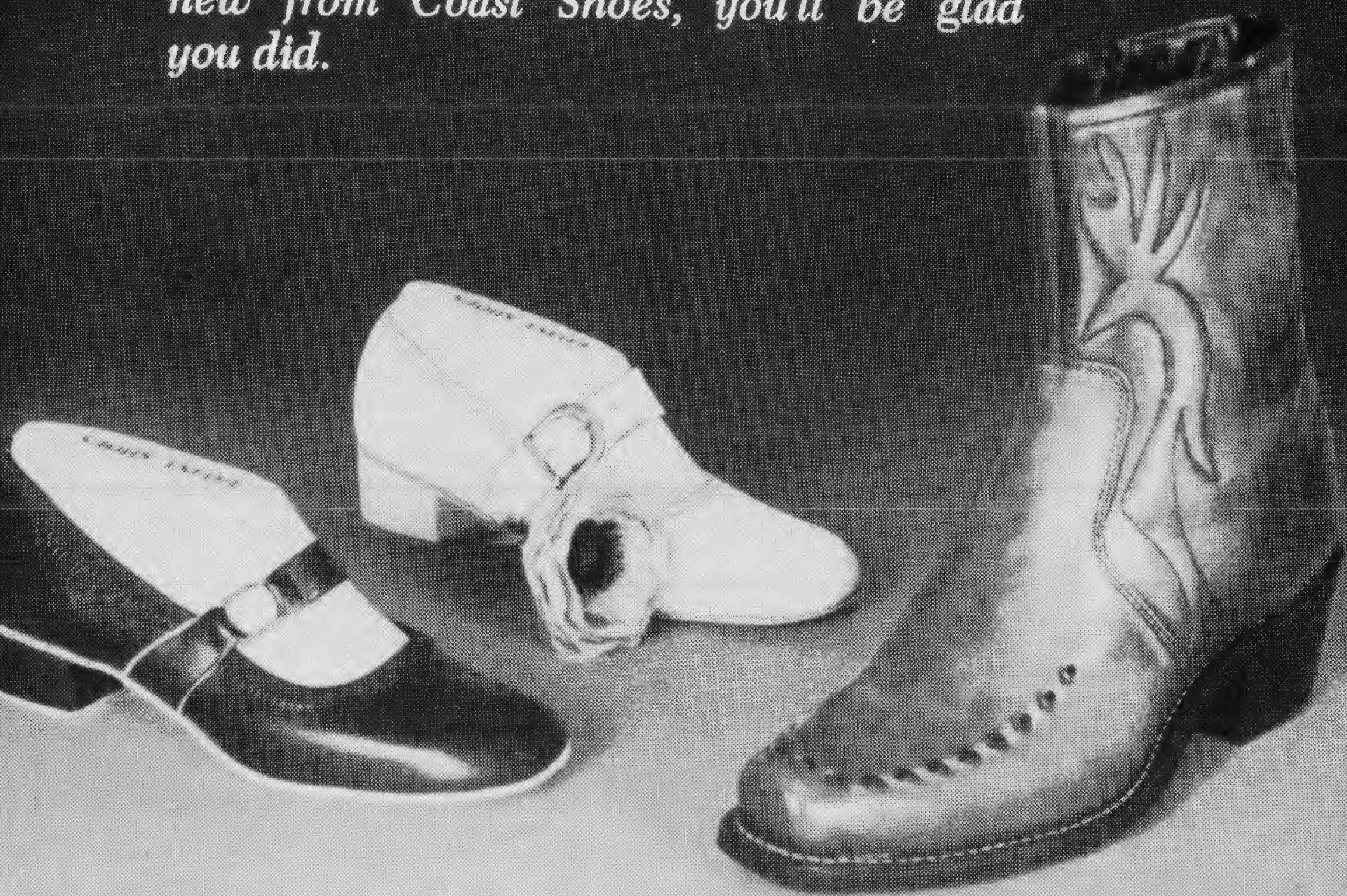
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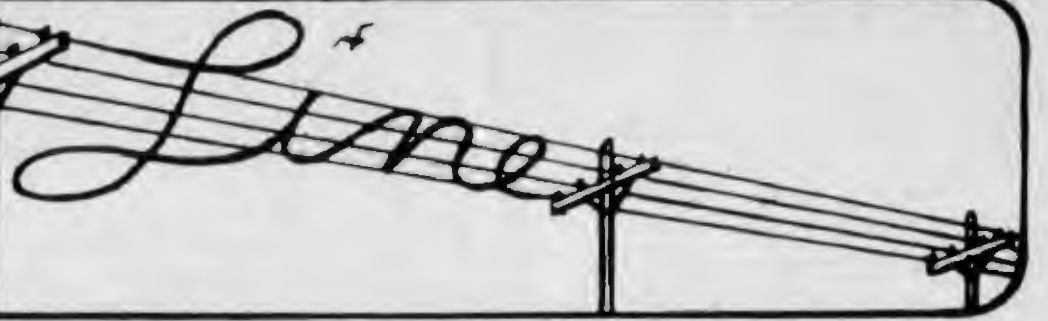
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PARDON OUR PRIDE: A recent issue of Circulation Management Newsletter, in talking about the importance of renewals to magazines, mentions that New Yorker magazine has a 76% renewal, Reader's Digest 70% and National Geographic a big 80%. They might be interested in the fact that in our most recent publication year, SQUARE DANCING magazine showed an 82.13% renewal. Not bad! A heartfelt "thank you" to all our members.

CALLERLAB CONVENTION will be held in St. Louis next month. If you have serious thoughts regarding the activity in general and the future of square dancing in particular, write CALLERLAB Chairman, Jack Lasry, 1513 N. 46th Avenue, Hollywood, Florida 33021. He's interested in your reactions.... **WANTED:** Information regarding any successful club programs limited to just the first 75 (Extended) CALLERLAB Basics. An important research project is in progress. Send information in care of this magazine or directly to Jim Mayo, CALLERLAB Executive Committee, Box 657, Massachusetts 02173 and thank you!

PREFERENCE POLL: Possibly due to the pressures of the holiday rush we received fewer ballots this month for the choices of the top five singing calls and round dances for the period. For the poll to be truly representative and meaningful, we need to hear from all of you. Here are the top five in each category. We have indicated the label and record number this time in response to a number of requests. Let us know if this is helpful. **SINGING CALLS:** Lucille-RBS 1237; Some Broken Hearts Never Mend-RR 115; Rockin' In Rosalie's Boat-CH 202; Luckenbach, Texas-RR 112; On the Rebound-RH 206. **ROUNDS:** Let's Cuddle-MGR 5504; One More Time-HH 952; Very Smooth-GR 14246; Happy Sounds-MGR 5504; Sandy's Waltz-GR 14248.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

February, 1978

FOR ALMOST as long as we can remember, the leaders in square dancing have expressed concern that there hasn't been some form of communication among callers, something that could convince professional callers that by working together they could provide a more creditable program for dancers and, among the goals, cut down on the tremendous number of new movements continuously coming into the activity. Also, by working together, callers could decide upon a total *number* of basics and agree upon their standardization. Callers could, by using just these movements, gain the confidence of many hundreds of thousands of dancers and impress upon them that here is a program of American square dancing which, once they have completed class, would mean that their working days were over and it would be "fun and games" from here on out.

Almost everyone agreed that a program of this type would be beneficial. Callers said that if such a thing could ever come about a bright future for square dancing would almost be assured. "If a program of this type were developed," said many of the callers and dance leaders, "then everybody could support it, the influx of new movements and so-called 'rat race' dancing would be over."

Such a program now exists. Granted, it's still in the process of development, but for the first time professional callers have an opportunity to implement and support the program worked out by CALLERLAB — The International Association of Square Dance Callers. Much good has come out of the CALLERLAB quarterly movements programs, the Mainstream basics programs, a Callers' Code of Ethics and an agreed upon callers' schools curriculum to be used as a guide for callers' schools.

These guidelines, which are available for any

callers to use, provide a sensible method of controlling the quality and quantity of material by sticking to just those basics that are on the Mainstream list if they are calling a dance advertised as being Mainstream. The effectiveness of the plan can be realized if callers will resist using movements outside of these limits and concentrate on developing dance programs with just these basics. To be successful, everyone must play a part.

CALLERLAB has set three major plateaus to make up Mainstream. They have designated a certain number of foundation movements to constitute the Basic Program. The second plateau is the Extended Program which is made up of an additional number of basics added to the Basic Program. Finally, the complete Mainstream Program is achieved by adding a few more basics to those learned in the Basic and Extended Basic Plateaus. The basic movements in each plateau are well identified and if a caller, scheduled to call an Extended Basics dance, will refer to the list published in the Basic Movements Handbook and the Extended Basic Movements portion of the second Handbook he will be adhering to a universal method of identification. The plateaus are easy to understand, but unless and until *all* callers, home club callers and traveling callers alike, begin to adhere to these programs we will be defeating our own purposes.

And, of equal importance, clubs and dancer associations can encourage the success of this concept by identifying the plateau of their club dance, festival or convention, and then insisting that the callers adhere to it.

For the first time we are making headway in a long-sought-after goal. We have caller/leaders working together to achieve an understandable program of square dancing. Everyone, dancers as well as callers, can help make it successful. While it may not be the perfect program, it's a step in the right direction and everybody has a

chance to prove it successful. If we blow it we may not get a second chance!

One Word Is Enough

HAVE YOU EVER STOPPED to realize how many of our important commands in square dancing are only one-words? Go back in time to your first experiences at a one-night stand or beginners' class. One-word calls like *swing*, *honor* and *promenade* were some of the first basics you learned, while directional calls such as *circle*, *turn* and *face*, immediately became a part of the square dance language for you.

The interesting thing about so many of these one word commands is that often, as verbs, they describe the desired action. Take *fold*, *trade* and *run* as three good examples. Even if you and your partner, standing side by side and facing in the same direction hadn't been told what to do if you were told to "trade," there's a good chance that you might do the right thing. The word "fold" is just as descriptive.

The same goes for so many of the one-words. Here's a sampling of single word calls that do Herculean duty in today's square dancing: *circulate*, *curlique*, *extend*, *flip*, *peel*, *roll*, *slide*, *slip*, *slither*, *split*, *spread*, *stretch*, *sweep*, *touch* and *wheel*. Of course, there are other one-words, but most of these have become workhorse calls, and we can be fairly sure that at least some of them will be around for a long time.

We're delighted when a promising new movement comes up with a name that shows ingenuity and imagination. On the other hand, we always breathe a sigh of relief when some movement with a weird title disappears in the sunset. We're still waiting for someone to come up with a zilch, a pow or a whoops.

Who Runs What?

SQUARE DANCING moves in interesting circles. It wasn't too many years ago that this was a very loose-knit activity. Clubs as we know them today didn't exist and square dancing was a more or less ad lib affair with many of the dancers also sharing the calling duties.

Then, when things began to pop just after WWII, calling had reached the place where a single individual not only was able to call an evening's program but he or she often organized

and ran the dance as well. This, in turn, led to caller-run classes and clubs. Soon there were more clubs and classes than there were callers and dancer-run clubs started to appear. Then followed club sponsored classes, dancer associations and dancer-run festivals and conventions.

Square dance institutes were always caller-run. It has been only in the last few years that we've seen the trend toward dancer-run camps. The same is true of square dance tours. Started largely by callers and teachers, today dancers are setting up and conducting many successful travel ventures.

Perhaps the latest switch is the convention concept. Initially the domain of dancer associations, conventions on a grand scale are now being run by professional callers. A case in point, the exodus of several charter plane loads of dancers from many geographical locations to a convention in Hawaii. Set up and run by callers, with an impressive staff, the success of the venture will open the doors for more of the same. The face of square dancing is changing and we're bound to see even more changes in the future.

Planning for the Future

THE REFERENCE to "think tanks" made several times in our projection to the year 2000 A.D. (November issue) has brought a number of letters and questions relating to how think tanks function.

We plan to cover this ground in some detail in the course of coming issues. However, a letter from one of our readers indicates that her association has, in fact, been conducting "think tanks" for several years. "A portion of every one of our meetings is devoted to planning for the future," she writes. "We'll be given a statement or two to think about a couple of weeks before the meeting. It might cover what square dancing will be like in the next ten or fifteen years, or it might be a projection on how classes could be made more effective. Then, when we have our discussion period, everybody has an opportunity to input. Sometimes the discussions get so exciting that small groups of us meet later in different homes to carry the thinking further. Much of what we cover becomes our goals and planning for the future."

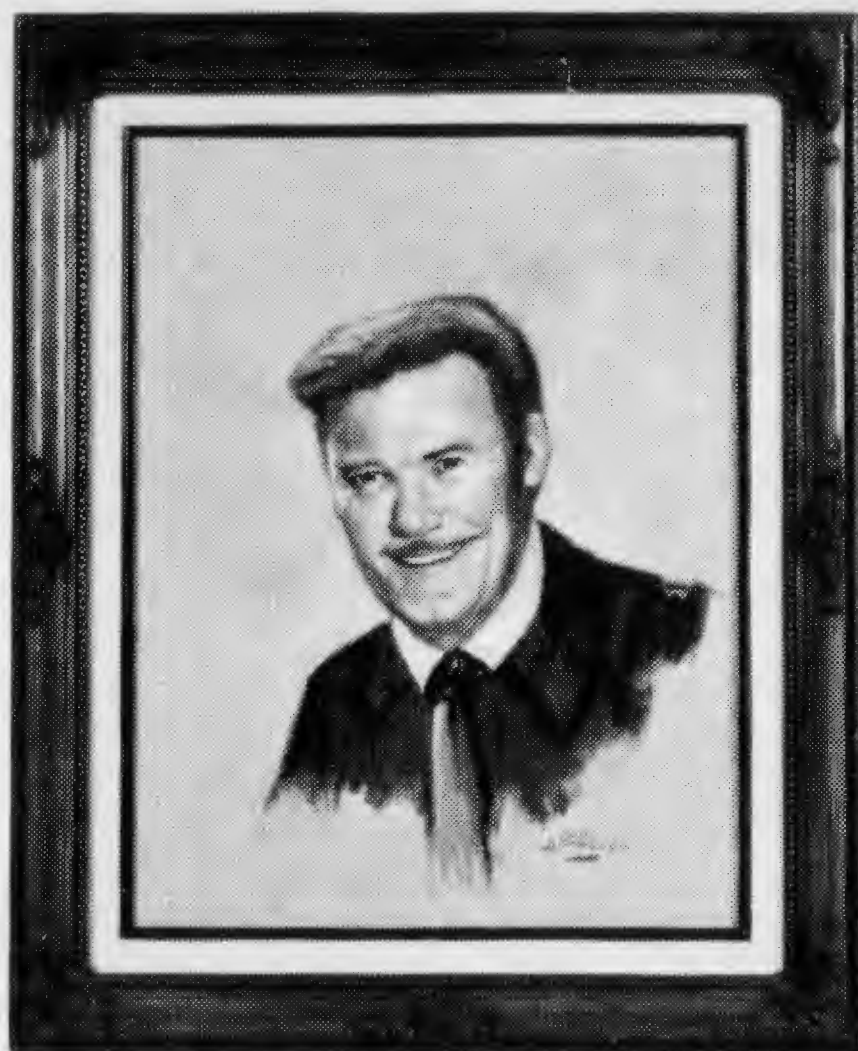
At any rate — until we do come out with some guidelines you might develop your own and get started in the "thinking ahead" process.

DICK LEGER

RHODE ISLAND

Inducted into the
SQUARE DANCE

HALL of FAME



THE AMERICAN SQUARE DANCE SOCIETY this month salutes New England caller Dick Leger and in a simple ceremony January 17 at the Society's headquarters in Los Angeles, adds his portrait to the Square Dance Hall of Fame.

Dick is one of those individuals who has successfully bridged the transition of American square dancing from the traditional to the contemporary. Long an advocate of the importance of dancing to music, Dick has not only instilled this in his dancers but has successfully interjected this into contemporary calling and dancing. Not so well known outside his New England area, Dick's influence is strongly felt by many dancers who have learned to square dance through callers that Dick has trained in his yearly callers' schools. A gentle person, Dick is also a showman. Accompanying himself on the guitar, his main objective seems to be to provide enjoyment, to avoid overcomplication and to project a spirit of contagious pleasure in all those with whom he comes in contact.

His score card of achievements are many. As a recording artist, a member and committee head of CALLERLAB, supporter of square dance activities within the areas in which he comes in contact and as a supporter of all that is good in this activity, it is easy to see that Dick is a logical choice to be honored in this manner. The portrait above and also featured on the cover of this issue is a replica of the oil painting produced by renowned California artist Gene Anthony who has been commissioned to do the portraits of all Hall of Fame members.

As is always the case, in honoring the caller we also pay a special tribute to the caller's partner. In this case our salute also goes to Sue Leger, a part of the team.

Callers' Schools 1978

*There's more to calling
than just owning a microphone*



SO YOU'D LIKE TO BE a square dance caller? Why? Perhaps having been dancing for several years you have reached the point where you would like to get more deeply involved. You may wish to discover for yourself other attractions that square dancing has to offer for the enthusiast.

Maybe for you calling to dancers and teaching beginners is a way of saying "thank you" for all the pleasure you have derived from square dancing. This may be your way of paying back the activity for the pleasure it has brought you. Perhaps there's an ounce or two of "ham" in your bones and you think that getting out in front of people and calling for their pleasure would satisfy this inner urge.

Maybe it's the economics you're thinking of and the life of a caller, particularly a traveling and recording caller, sounds like an interesting way of earning a living or augmenting your present income.

Whatever your reason, you'll find that while calling square dances has much in its favor, a potential caller must give considerable thought to both sides of the coin. Time devoted to calling means less time to participate as a

dancer. This shouldn't pose a problem for a sincere caller who realizes that to be at his best on the caller's stand he needs equal time on "the other side of the mike." He needs to *dance* in order to gain a perspective and appreciation of the dancers' needs and he must have this insight in order to be a good caller/teacher.

He also needs to give thought to his family. If he or she is married, the wife or husband could rapidly lose an interest in square dancing once they lose a dance partner to calling.

Then there's the time needed for practice. It has often been said that for every hour spent in front of dancers, a conscientious caller will devote many hours in preparing lesson plans and working on calling techniques. So, if you're intending to head in this direction, you'll need to figure that if you're going to spend a couple of nights a week in class and club work you're going to spend *at least* that much time and perhaps more at home in serious practice and study.

Finally, if you feel that calling is an excellent way to get wealthy without doing a great deal of work then you'd better do some more thinking. Unless a person has a serious desire to

The 1978 Caller/Teacher Scholarship Program

This year for the first time, consideration will be given to applications for those applying for scholarships in round dance teacher schools as well as in callers' schools. This special scholarship program is designed to help those aspiring callers and teachers to attend a leadership school of their own choice. Those wishing to apply should indicate something about themselves and enclose a picture and explain why they would like to attend a school. The number of partial or complete scholarships will be decided upon later. Scholarship winners will be announced this spring. Letters of application (there are no application forms) should be received by March 1, 1978 to be considered for this year's scholarship program. **Special Note:** The scholarship fund is benefiting greatly from the literally thousands of members of SIOASDS who affix their own postage on the otherwise postage paid envelopes when renewing their subscription. Other small donations to the scholarship fund have been received from time to time and we wish to thank all those who have taken part in helping to build a stronger professional calling community.

call for the sake of bringing square dancing to others and if his motives are purely focused on the dollar, he's heading for a fall. To be sure, there may be 50 or 100 or perhaps several hundred callers who make a full time success at calling. But how many other callers are there who are fortunate if they are able to just match the expense of records, sound equipment, etc. Our estimates are that there are somewhere between 7,000 and 9,000 callers in the activity today. It would seem that a great majority of these men and women are *not* getting rich at calling.

Notwithstanding all of this, if your desires are serious, if you have been actively square dancing for three years or more, or if there's a need for a caller in an area where no callers exist, then perhaps you will make a serious attempt at learning to call.

Much to Learn

There is much to learn. Simply memorizing a call and then calling it is not enough. One needs to know something about the music he uses for accompaniment; he needs to be aware of how many steps it takes to do each movement and he must know how to teach.

Some of the things that a caller must know he can learn by watching other callers. He can also gain much from reading the existing text books, including the text running chapter by chapter each month in this publication. He can attend local clinics, have gab fests with other callers and he can do as many callers have done in the past. Gather together a group and simply learn by doing.

Today we are fortunate to have callers'

schools available for those interested in "trying their wings" as a caller. Much of the "learning the hard way" can be avoided and erstwhile callers may learn from the experiences of veteran callers who staff these callers' schools which are scattered around the country.

Not all schools are alike and if you are seriously interested in applying to attend a callers' school you might select from the list that we have collected one or two that are to your liking and write for information. If you enjoy the philosophy expressed by a certain caller in the Textbook chapters you might look for a school that lists him on the staff.

If you particularly enjoy the calling style of the staff caller, or if you find that certain locations or dates are to your liking, then perhaps this will influence you in deciding which school to attend.

Some callers' schools schedule more than one session and indicate in their brochures which dates are for those just starting out and which ones are geared to those with a certain degree of calling experience behind them.

Remember: no caller-coach or no callers' school will *automatically* turn you into a successful caller. The information you gain in different ways, when applied to your own personal attributes and abilities, is what counts.

☆☆☆

There is *always* a need for good caller/teachers who can build and maintain a healthy home club and class square dance program. These callers are the workhorses in the activity today. If you desire strongly enough to be a caller then good luck to you.

***Callers' Schools* DIRECTORY**

Frank Lane's Dance Ranch Callers' College, Estes Park, Co. July 9-13 for the beginning caller with less than two years' experience. Staff: Earl Johnston, Frank Lane and Vaughn Parrish. July 16-20 for callers with more than two years' experience. Staff: Earl Johnston, Frank Lane and Bob Fisk, Aug. 27-31 for callers who have previously attended a Callers' College. Contact Frank Lane, P.O. Box 1382, Estes Park, Co. 80517

International Callers' College, Rainbow Lake Square Dance Lodge, Brevard, N.C. Aug. 27-Sept. 1. Staff: Johnny and Charlotte Davis and Dick and Ardy Jones. Write Charlotte Davis, 212 McAlpin Ave., Erlanger, Ky. 41018

Asilomar West Coast Callers' School, Pacific Grove, Ca. July 23-28. Lee Helsel and Asilomar Staff. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, Ca. 90048

Dick Leger Special School on Timing. July 16-23, Rutland Vt. (Limit 12 callers.) Contact Erwin West, 171 John St., Rutland, Vt. 05701. July 3 - Aug. 6, Booneville, N.Y. (Limit 12 callers.) Contact Charley Smith, 15 Servis Place, Utica, N.Y. 13502

Kentucky Callers Association Seminar, Bellarmine College, Louisville, Ky. Aug. 6-9. Staff: Bob Fisk and Clint McLean. Write Ed Preslar, 3111 S. 4th St., Louisville, Ky. 40214

Kentucky Callers' College, Sept. 10 — 16-week course for new and beginner callers. Staff: Ed Preslar and George Keith. Write Ed Preslar, 3111 S. 4th St., Louisville, Ky. 40214

Minnesota Callers' Clinic, Maple Plain, Mn. Aug. 3-6. Step value timing and sight calling techniques. Staff: Warren Berquam and George Gargano. Write Warren Berquam, Rt. 1, Box 187, Maple Plain, Mn. 55359

Super School II, Elmhurst Holiday Inn, Elmhurst, Il. Aug. 11-14. Staff: Dave Taylor and Lee Kopman. Write Taylormade Holidays, 1112 Royal St. George, Naperville, Il. 60540

Bill Peters Callers' School, Las Vegas, Nev. Aug. 20-25. Emphasis: Sight Calling, Formation Awareness and Figure Construction. Staff: Bill Peters and Bill Davis. Contact Bill Peters, 5046 Amondo Drive, San Jose, Ca. 95129

Al Brundage — Earl Johnston Callers' Schools. July 30-Aug. 3, Harrisonburg, Va. Staff: Al Brundage, Earl Johnston, Jack Lasry, Clint McClean. Aug. 6-9, State College, Pa. Staff: Al Brundage, Earl Johnston, Deuce Williams. Aug. 13-17, Troy, N.H. Staff: Al Brundage, Earl Johnston, Clint McClean, Bob Gambell. Aug. 20-24, Troy, N.H. Staff: Al Brundage, Earl Johnston, Jim Mayo, Ed Foote. Write Earl Johnston, P.O. Box 223, Vernon, Ct. 06066

Contra Clinics conducted by Walt Cole. Learn to prompt contras and call squares. Clinics tailored to your needs and desires. Ogden, Utah (or in your area). May 26-29, Ogden, Utah. Write Walt Cole, 944 Chatelain Rd., Ogden, Utah 84403

Cal Golden Callers' Colleges. Seminars: Apr. 9, Clarkston, Wash. Conducted by Cal Golden; Apr. 10-12, Bremerton, Wash. Conducted by Cal Golden; June 21, Midwest City, Ok. Staff: Cal Golden and Bill Peters. Callers' Colleges: For new callers June 25-30, Grand Central Motor Lodge, Hot Springs, Ark., Cal Golden; For new callers July 9-13, Sand Dollar Motel, Jekyll Island, Ga., Cal Golden and Dick Barker; For experienced callers July 16-21, Sand Dollar Motel, Jekyll Island, Ga., Cal Golden and Dick Barker; Anthony Island Motel, Hot Springs, Ark., For new callers, July 24-29, Cal Golden; For experienced callers, Aug. 6-11 and Aug. 13-18 (waiting list only) Cal Golden; Lionshead Resort, W. Yellowstone, Mt. For new callers, Aug. 22-26, Cal Golden; Anthony Island Motel, Hot Springs, Ark. For new callers, Oct. 15-20, Cal Golden; Andy's Trout Farm, Dillard, Ga. For callers with two years or more experience, Nov. 6-11, Cal Golden and Stan Burdick; Anthony Island Motel, Hot Springs, Ark. For experienced callers, Nov. 13-18, Cal Golden. Write Sharon Golden, Box 2280, Hot Springs, Ark. 71901

Reaching Square Dance Maturity

By Ralph Hay, Aurora, Colorado



Ralph Hay

MUCH HAS BEEN WRITTEN and published about today's prevalent fads in square dancing which disrupt timing, promote roughness, and detract from the beauty and symmetry of courteous dancing. Most articles that I have read place the responsibility on the caller-

instructor. He is berated for not taking enough time to teach properly, for not taking a firm stand on the issue, and for cutting timing and racing tempo. I agree that the caller is culpable, but it seems to me that the dancer has a responsibility too. The dancers' responsibility is

simple — to dance each movement in the manner in which it was taught.

When a dancer takes it upon himself to dance differently than he was taught, he is being discourteous to other dancers. He is depriving them of the joy of dancing in unison with his square and savoring the satisfaction that comes from being a part of a coordinated team. Such behavior is not an exhibition of good dancing, but rather an exhibition of poor manners — an immature phase in the development of a competent dancer.

Post Graduate Phases

During my twenty years of square dance teaching I have observed that most dancers go through distinct phases after graduation. The first stage is one in which anticipation is tinged with apprehension and self doubt — a fear of making errors and of being scowled at or rejected by more experienced dancers. Once they have danced long enough to gain confidence in their ability and they find that goofing is not a capital offense, they begin moving into the second stage which soon develops into a know-it-all attitude. It is in this stage that you see the new dancer teaching the rest of the square — usually by shoving and pushing and often to the point where he is so busy he doesn't hear the caller's commands. Consequently, he makes more mistakes than the dancers he is attempting to correct.

During this stage, or soon after, he becomes at best an imitator, and at worst an innovator, in trying out all the gimmickry that he can observe or invent. Finally, if he is still dancing, he begins to discard these bad habits and settle into a pattern of comfortable and smooth dancing. He begins to realize that there is more joy and satisfaction in being a member of the team instead of a renegade, and he reverts to dancing the movements as he was taught to dance them.

Some Get Stuck

These stages are not clear-cut. They often overlap. Some dancers do not go through them all, and some get stuck in one stage and never progress to that final stage that makes them a joy to have in your square.

The difference in dancing with people who dance as they were taught and those who do not was never more vividly demonstrated to me than at the 15th Annual Reunion of Overseas Square Dancers. On the opening night, local

dancers were invited to participate and the hall was filled with examples of bumps, grinds, varsouvienne promenades, Hungarian swings, short-cuts, and other prevalent practices that are found on square dance floors in all parts of the nation. I know the dancers had a good time, but not in the same sense as the overseas dancers had during the rest of the week while dancing with their own group.

With minor exceptions, the bad habits disappeared and the joy of dancing to music, in unison and symmetry, returned. The squares were evenly spaced, the dancers all arrived at home at the same time after a promenade, and the flow of the movements was a beautiful thing to watch as well as to dance. No one was bruised by high-kickers, no ladies were poked in embarrassing places by being twirled into an allemande; no arms were wrenched by excessive roughness and a spirit of caring and courtesy was evident throughout the hall. All this was true even though the emphasis was not on dancing but on fellowship and visiting — recalling past experiences overseas — the whole aspect of "re-unionism."

A Sheer Joy

I wish every square dancer in America could have the opportunity to observe and participate in this type of dancing atmosphere. There is no square dance activity that I have experienced that can compare to it for sheer joy and satisfaction.

When I observe dancers practicing the bad habits I have mentioned, I am reminded of the metamorphosis from childhood to adulthood that parents have to deal with. Parents can try every means at their command, but they are seldom able to convince their teen-agers that certain habits and experiences should be avoided. Instead, they suffer through a long period of watching the child mature and finally discard the bad habits that they had warned the child never to adopt.

A caller goes through similar experiences as he watches his dancers mature. It seems that nothing he can do or say will prevent them from trying out all the things they see their peers doing. He can only hope that through his leadership and example, he can lessen the time it takes to become mature, responsible dancers who realize that their own enjoyment is greatest when they are contributing to the enjoyment of others.

DEPARTMENT FOR NEW SQUARE DANCERS

DISCOVERY

Dear New Dancer:

Actually you're not so new anymore. If your classes started last September or October and if your caller's schedule is comparable to many others around the land, you'll be graduating into the world of club dancing in another few months.

Hopefully you're having a ball with your dancing — that's as it should be and that's what square dancing is all about. If you'd like to think seriously for a moment on what lies ahead, then consider the world of square dancing as *belonging to you*. Consider that if the activity is going to be around for awhile it's everybody's responsibility to protect it, to promote it, and to perpetuate it.

Sound ominous? It really isn't. It simply means that each one of us — if we enjoy square dancing — has the opportunity to *protect* it by personally projecting a positive image of square dancing to others who are not dancers. Our personal role in *promotion* can be in our sharing of club and class responsibilities, and by encouraging new-comers into next year's beginners' class we are helping to *perpetuate* it.

It's not a great deal to pay for all the good things — now is it?

And a word about styling. There's a great satisfaction in knowing that if you stick to the standard way of dancing the basics as your caller taught you, you'll be able to dance with ease and confidence in clubs anywhere in the world. Remember, there are seven other people in the square with you and they are depending on you to be in the right place at the right time. You'll enjoy the article on page 12.

How We Dance

So much of what we do in square dancing involves two people working together. Starting with what we learn the first night in a beginner's class, we begin to understand while doing a partner swing, an allemande left or an arm turn, that each person has a certain responsibility toward the partner with whom he is dancing at that particular moment. Rough dancing results when a person is not concerned with his partner and is in a hurry to get the movement over so that he (or she) can move on to the next person and follow the next call. One of the secrets of being a good dancer is to be a considerate partner, to learn to move equally in an arm turn, to provide just enough resistance in a waist swing or an allemande left





to compensate for the partner's action.

Because each movement requires a certain number of counts or steps for completion it's important to complete the movement before "breaking loose" and moving on. Every movement has its starting position and its ending position. These we learn among our most important lessons during our beginning square dance experiences.

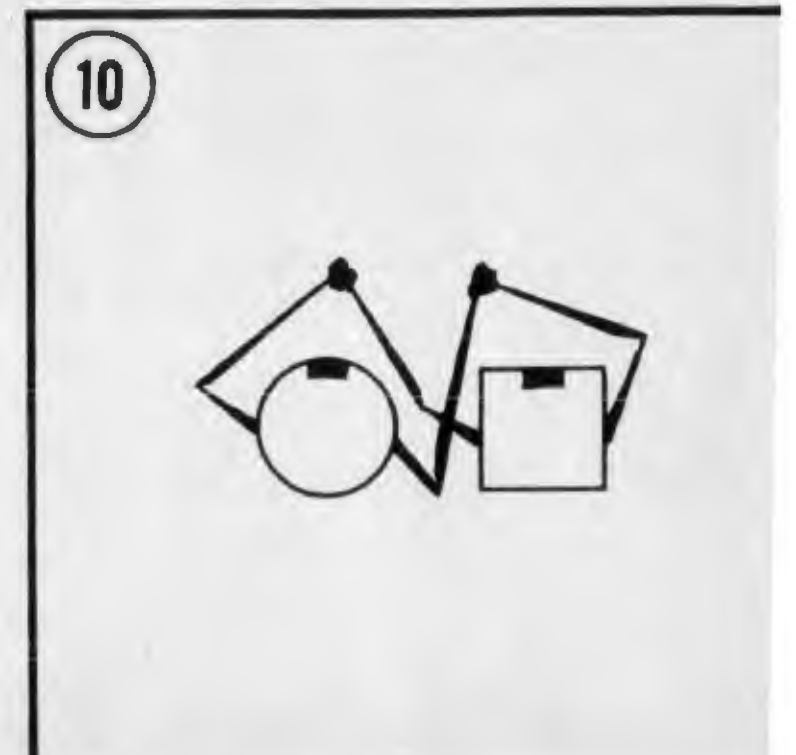
Two good examples of partner cooperation are covered in the pictures. You may already have noticed that there are a number of new movements that tended to be confusing at first. While they may start from the same setup, they differ greatly in their execution. Both the couple Wheel Around (pictures one through five) and the couple Backtrack (pictures six through ten) start from a standard couple promenade position (1). But from this point the similarity ceases. Let's take a look at each. To do a Wheel Around the couple starts in promenade position (1) then the man, or better yet, the person on the left, starts to back up (2). As he backs up, the person on the right (in this instance the lady), moves forward (3). And this action continues (4) until the two dancers have changed their facing direction (5). Note that the person originally on the right (the lady) is still on the right and the man is still on the left.

A couple Backtrack starts from the same

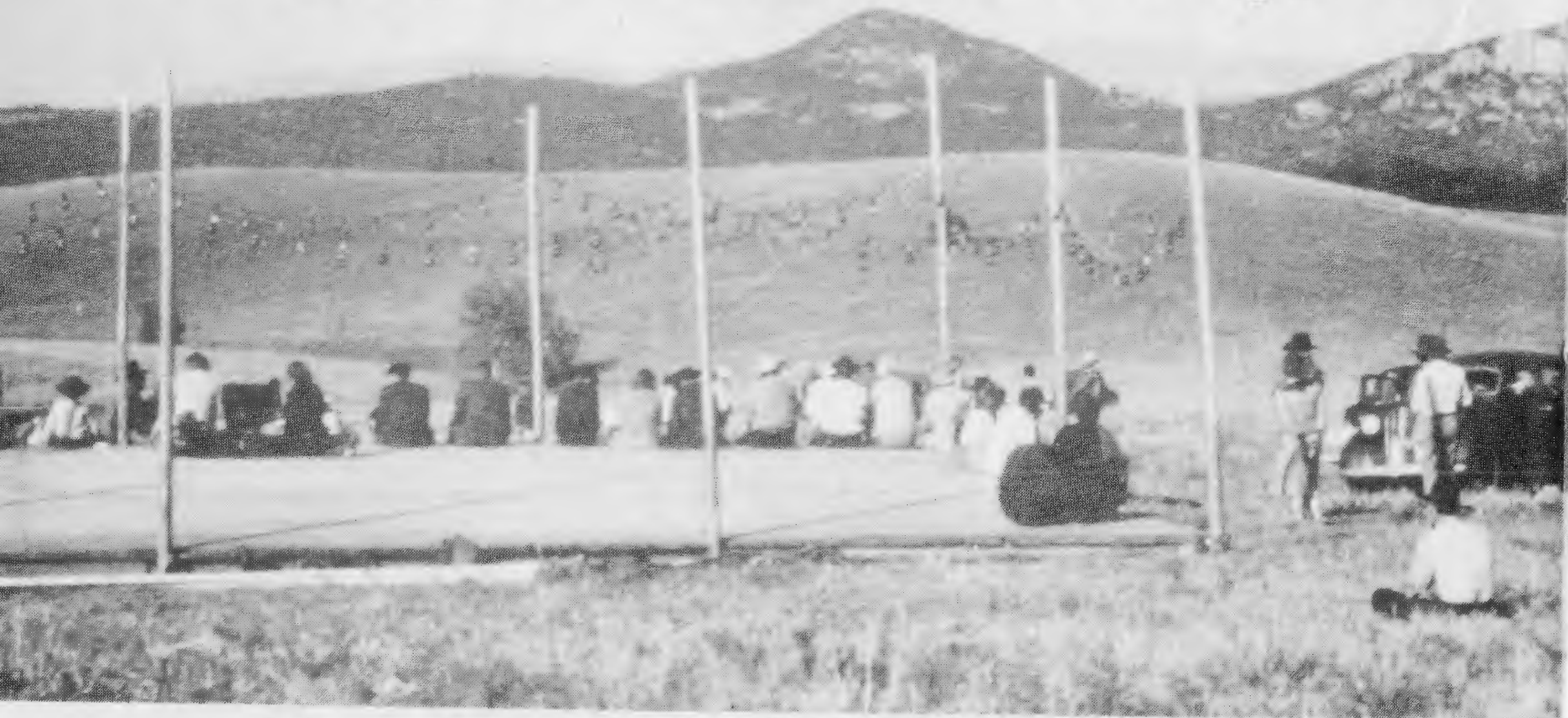
promenade position (6). As the action commences (7), the man pulls gently with his right while pushing with the left (8) until the two couples are facing each other (9). At this point the movement is only half done and the man continues to pull with his right and push with his left (in the direction of the arrows) until the couple (as shown by our diagram-dancers) has reversed the facing direction (10). But now, the man and lady have changed sides and the man who was originally on the left of the lady is now on her right.

In either instance the movement is a cooperative effort with no yanking or jerking but with each person exerting the same effort and moving equally with his partner. Apply these same principles to all the movements in square dancing. When you determine how many steps it takes to do each movement *plan to take that many*. If the dancers are well trained in this important phase the caller will not rush you or expect you to react until you are ready.

It's important to remember that the caller will lead you, that is he will give the commands to you a beat or two before you are ready for them while you are still acting on a previous call. This is done so that there will be no stopping and waiting once one call is completed. *A smooth and considerate dancer who is learning his basics well is a welcome dancer in any club.*



Square Dancing in the Movies or *Dancin' with Jim and Jane*



A meadow in Westcliff, Colorado, is the setting for new movie.

BE ON THE LOOKOUT for a new movie, "Comes A Horseman Wild and Free." A product of United Artists Productions and starring Jane Fonda, James Caan and Jason

Stars of "Comes a Horseman Wild and Free," Jane Fonda and James Caan lead the promenade.



Robards, the picture is slated for release in May.

The film has as its setting Montana of 1945. Striving for authenticity, Director Allen Pakula was put in touch with long-time caller Dean Edwards of Colorado Springs, who has been calling square dances since 1944. For Dean and his wife, Peg, coming up with calls true to the era of the picture was no problem.

When you catch the movie you should realize that the square dance sequence, which takes only a few minutes on the screen, involved three intensive days of shooting time. Location for the outdoor sequences was at Westcliff, Colorado, not too far from Colorado Springs. A smooth pine dance floor had been constructed in the soft green valley in the Sangre de Cristos. A string of colored lights framed the area where the actors and the dancers from Dean Edwards' "Squares For Fun" group were to do their dancing.

A collection of old time musicians who knew the old tunes were brought in and Dean rehearsed the cast in such 1945 "oldies" as "Texas Star," "Right Hand Up, Left Hand Under" and "Two Gents Swing With A Two

Veteran Colorado Springs caller Dean Edwards (left, in front of camera) explains dance sequence to stars Fonda and Caan. Movie square dance which will take minutes on the screen took three days to shoot.



Hand Swing, Opposite Ladies With a Turkey Wing."

The square dancing segment portrayed in the upcoming movie was important to the script. According to Edwards, "It's the scene where James Caan, a young rodeo rider, steals a girl friend, Jane Fonda, from Jason Robards, the older man." There's your plot.

A large share of the fun for Edwards was teaching the cast how to square dance. According to Dean, Miss Fonda was easy to work with and learned quickly. "Jane is a very pleasant person, compassionate and courteous. She mixed with the dancers and just became one of the bunch."

So, when you see "Comes A Horseman Wild and Free" you can rest assured that the dancing is authentic and so is the caller.

EDITOR'S COMMENTS: Over the years we've had many letters asking about the square dancing portrayed in the movies. "Why," some write, "can't they show square dancing as it is in our clubs today? Motion pictures could be a prime inducement to non-dancers to come and join us, but what is shown on the screen bears

little resemblance to the activity as it really is."

True, much of what is shown is not the way we dance today but that's no accident. Conscientious producers will spend time and money in recreating a time 20, 30, 50 or a hundred years in the past and attempt to have the costumes, music, calling and dancing as authentic as possible for that particular time period.

Also, much of what we dance today, although fun for a participant, is not always geometrically pleasing to the viewer's eye. To satisfy the theater-goer the caller must be able to capture great variety and color in the dance. This often means going back in time to a period when patterns were the thing. We are very fortunate that we do have callers such as Dean Edwards available to lend technical advice.

"Old Tyme" musicians added authenticity to the dance segment. (Left to right) H.L. Hays, fiddle; 73-year old Lawrence Storm on the five-string banjo; Claude Stevens, bass violin; and Shorty Sasser, guitar.



The Class of '78

Good reports from all over indicate a bumper crop of dancers coming into the activity

LONG AGO we discovered that it's best not to pin our hopes on getting a meaningful response to a poll, particularly a written poll. We've sometimes sent out as many as 1200 questionnaires and felt we were fortunate to receive a 25% return. As a result, when we've attempted to determine how many people are in the square dance activity at any given time or how many have signed up for beginner classes, our response may be rather sparse. This, we have discovered, is not necessarily indicative of the true state of the activity. But it does mean that we should not rely on written responses alone.

In the case of our recent new class poll personal interviews by phone and in person lead us to believe that classes are up in some areas while holding their own in others.

A telephone conversation with Jerry Helt in Cincinnati, Ohio, indicates classes are about half their normal size this year. Where in 1975 they seemed to reach a peak with 20 or more squares in a class in the Cincinnati area, they've managed to hold pretty well during the Bicentennial year, but this year the classes are down to about 9 to 10 squares.

Highs and Lows

Jerry feels that square dancing goes in cycles. It reaches a high point and classes are filled one year. The next year dancers and callers slack off a bit in their publicity drives forgetting, perhaps; how much effort it took to build the large classes the year before. Then, after a couple of low seasons with classes continuing to drop in size, the leaders step back, and take a good look at the situation. They may decide that what is needed at that point is an all-out promotional campaign. One-night stands are held, demonstrations are put on for the public to see, newspaper campaigns and word of mouth drives are started and voila, big classes once again.

This seems to be the case in most areas. Perhaps this is why some regions are experiencing a "boom" period, while others are

leveling off or show a noticeable drop in class registrations.

A talk with Charlie Baldwin, Norwell, Massachusetts (editor of The New England Caller), indicates that classes in parts of New England are on the rise, while others of the New England states are showing some drops. One barometer an area publication editor can refer to is his magazine's circulation. Charlie mentions a slippage in subscribers at the present time of somewhere between 3 and 5% and because many magazines go to new dancers the obvious conclusion is smaller classes.

Club Members Chief Recruiter

Trends in the dancing play a definite role in the size of new classes. A great percentage of the recruiting for beginners' groups comes from clubs members. Many clubs sponsor classes and depend upon their members to spread the word to their non-dancing friends in one way or another. However, recently in so many areas we have seen dancers leaving their clubs to join workshops groups sometimes many miles from home. By becoming less involved in club activities in their own areas, these dancers are, for the time being at any rate, ineffective as recruiters.

As this is being written, we are processing renewal and new subscriptions for the coming year. Indications seem to point to a healthy subscription count which, in turn, serves as one form of barometer for us and leads us to assume that things are in good shape.

There's another indicator that tends to point to a healthy new-dancer season. The new, Illustrated Basic Movement Handbook which was released as a part of the June, 1977 issue of SQUARE DANCING magazine, was designed primarily for the new dancer attending beginner classes. If its sale is any indication, it would seem that the activity is experiencing a bumper crop of new dancers. In the six months ending December 31st we have mailed out slightly more than 110,000 copies.

Sales of the new Illustrated Extended and

Mainstream Basics Handbook which went out with the September, 1977 issue of this magazine has now passed the 70,000 mark. Neither of these figures takes into consideration the almost 30,000 copies of each of the two handbooks which were included as a part of the June and September issues of the magazine. And so, who knows, if we were to come right down to it we might say that it's a status quo situation — but very healthy.

Here is a compilation of the tallies we received relative to classes now in session:

B & B's, Ventura, Ca.	16 1/4
Class, Oxnard, Ca.	12 1/2
Saucon Squares, Bethlehem, Pa.	9 1/2
Ponderosa Pioneers and Partners, Scotia, N.Y.	31 1/4
Kingsley Swingers, Kingsley, Ia.	3 1/4
West Georgia Squares, Carrollton, Ga.	8
Friendly Mixers, Abilene, Tx.	10 1/2
Single Squares, Medford, Ore.	15 1/2
Bucks & Does, Arlington Heights, Ill.	10
Baby Grands, Troy, Pa.	8
Ramapo Squares, New Milford, N.J.	5
Circle Square Club, Roswell, N.M.	4 1/2
Jolly 8's, Moorestown, N.J.	7
Blue Ridge Twirlers, Winchester, Va.	5 3/4
Swinging Bees, Lawrens, N.Y.	5 1/2
Steeltown Twirlers, Fontana, Ca.	7 3/8

Single Squares, San Diego, Ca.	40 1/2
Cannonaders, Gettysburg, Pa.	3
Circle R, Gettysburg, Pa.	9
Flirts & Skirts, Gettysburg, Pa.	12
Gingham Squares, Md.	5
Hanover Pacers, Hanover, Pa.	3
White Roses, York, Pa.	5
Whirl-A-Ways, Carlisle, Pa.	5
Promenaders, Stewartstown, Pa.	5
Heel Poppers, Bartlesville, Ok.	9 3/4
Peat Dusters, Stockton, Ca.	4
Trailblazers, Manteca, Ca.	6
Swing Ding Dandies, Sonora, Ca.	5
Steppin' Pards, Turlock, Ca.	7
Twisters, Ceres, Ca.	5
Boots & Slippers, Merced, Ca.	3
Rocking A's, Atwater, Ca.	2
Squareaders, Modesto, Ca.	8
Rooster Crow Squares, Ore.	7 1/2
Applegate Squares, Ore.	3 3/4
Gypsy Squares, Ore.	9
Twirlers, Medford, Ore.	5
Charlie Brown Squares, Ore.	3 3/4
Ramblin' Rogues, Ore.	8 1/2
Lords & Ladies, Ore.	6 7/8
Star Promenaders, Ore.	4
Hillsgate Hoedowners, Ore.	4
Sneaky Snakes, Ore.	2
Shamrock Squares, Ore.	4 1/2
Frontier Squares, Milford, Oh.	11

Revised Advanced Dancing's Basic Calls

The calls on this list were selected by vote of a variety of advanced-level callers throughout the country and the list has been approved by Callerlab.

The Callerlab All Position Concept, which is an option for Mainstream and Mainstream Plus dancing, is considered automatic for Advanced Level. This does not mean that a dancer is required to be an All Position Dancer in order to begin learning the Advanced Dancing's Basic Calls. However, as dancers progress within the Advanced Level program, they are expected to become comfortable with All Position dancing.

All 4 couple movements:

Right & left thru, star thru, pass thru
Curlique, cross trail

Acey ducey

Arky allemande/arky grand

Arky star thru

Cast a shadow

Chain reaction

Circulates:

Cross over circulate

Trade circulate (from 2-faced lines & waves)

In roll circulate/Out roll circulate

Clover and (anything)

Diamond formations:

Cut the diamond

6 by 2 acey ducey

Double star thru/Triple star thru

Ends bend

Explode the line

Explode (anything)

Fractional tops (1/4 top, 1/2 top, 3/4 top)

Half breed thru

Horseshoe turn

Hourglass formation:

Hourglass circulate

Cut the hourglass/Flip the hourglass

Load the boat

Lockit

Mix (anything) and mix, such as swing & mix,
circulate & mix, etc.

Motivate

Pass and roll

Pass in/Pass out

Pass the sea

Quarter in/Quarter out

Quarter thru/ $\frac{3}{4}$ thru

Recycle (facing couples)

Remake the setup

(Right or left) Roll to an ocean wave

Round off

Scoot back variations:

Scoot and dodge

Scoot chain thru

Scoot and weave

Single wheel

Slip-slide-swing-slither

Spin the windmill (circulators go as directed)

Split square thru

Spread (added after any call)

Square chain thru

Step and slide

Switch the wave/line

Switch to a diamond

Tag the line variations:

$\frac{1}{4}$, $\frac{3}{4}$ tag

Trail off

Transfer the column

Split transfer

Turn and deal

Wheel and spread

Wheel thru/Left wheel thru

Zig-zag/Zag-zig

The Square Dance

Book of Records

WHEN WE SET OUT several months ago to compile a list of unusual claims made by square dancers, we didn't realize we would be getting acquainted with so many interesting people. Take the case of the Reverend and Mrs. Jacob W. Zang of Shermansdale, Pennsylvania. Jacob is a graduate sociologist, as well as an ordained minister. They are a two generation square dance family; their daughter and her husband, the Neil Kasleys, dance in Dover, Delaware. The Zangs have attended 14 of the National Square Dance Conventions and have square danced in Canada, Mexico, New Zealand and Australia. Still very active in square dancing, Ruth is 81 and Jacob is 85 years old and, to top it all off (we thought this was a nice touch) they have been subscribers to this publication since its second issue in January, 1949.

Harry and Verna Calladine, Burbank, California must hold the record for having square danced in the greatest number of countries, 38

to date. They are also a three generation square dance family.

On that score we have a number who can boast several generations in the same family actively dancing. Sally Price, Orlando, Florida, her daughter Terry Price, and her mother Terecia Snively, are a three-generation square dance family.

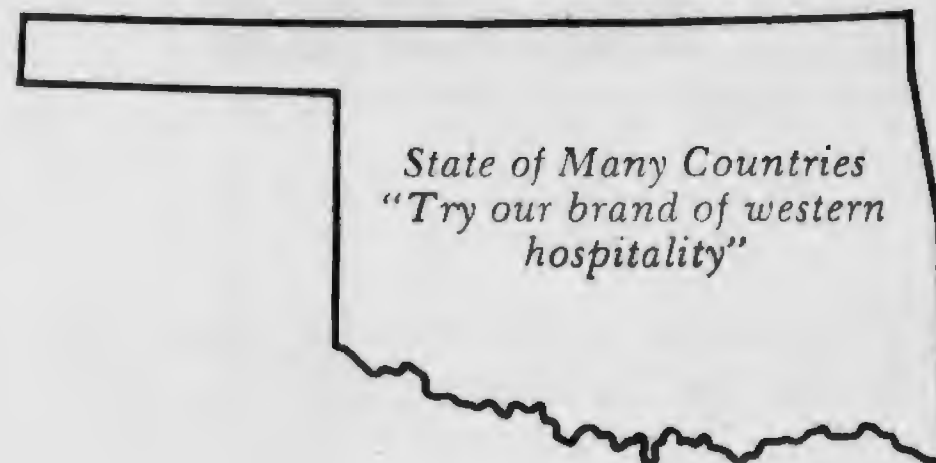
Bernard and Katheryn Rice, Portland, Indiana, in their 60s, along with son and daughter-in-law, Gary and Judy Rice and grandsons Todd and Tyler make up another family trio.

The record so far, however, goes to Jerry and Molly Walker, Endicott, Washington, who are a part of a *four-generation* square dance family. Their great-grandchildren Robin, age 14, Scott, age 12, and Tammy, age 5; grandchildren Jerry and Molly Walker; son and daughter-in-law Ralph and Eileen Walker and the senior members of the group Edith and Fran Hanson

(Please turn to page 76)

27th NATIONAL SQUARE DANCE CONVENTION®

MYRIAD CONVENTION CENTER
Oklahoma City, Oklahoma
June 22, 23, 24, 1978



RUMOR HAS IT that there will be no place for round dancing at the 27th National Square Dance Convention scheduled for June 22, 23 and 24 in Oklahoma City. 'Taint so! Originally planned to take place at the Skirvin Hotel, the round dance program was temporarily displaced by the management's decision to carpet the floor that was to be used. No problem!

Ed and Veta Minderman, Directors of Round Dance Publicity for the Convention, report that all round dancing will be held in the plush "Great Hall" of the Myriad Convention Center. This magnificent hall offers 16,000 square feet of perfect surface for dancing, softly graced with indirect lighting. A gleaming white, poured-plastic floor invites smooth, effortless dancing for all. The area will be divided by a soundproof partition into two 8,000 square foot floors for round dance programming.

A tentative daily schedule for the round dance activity has been set up by those in charge of programming.

9:00 - 10:00 A.M.	Informal Rounds (South Hall)
10:00 - 11:00 A.M.	Showcase of Rounds (South Hall)
11:00 - 1:00 P.M.	Round Dance Education: Clinics (North & South Halls)
1:00 - 5:30 P.M.	Round Dance Workshops (North & South Halls)
5:30 - 7:30 P.M.	Rest Time
7:00 - 8:00 P.M.	Review of Workshop Dances (North & South Halls)
8:00 - 11:00 P.M.	Evening Dance Program (North & South Halls)

A portion of the Skirvin Hotel floor will remain uncarpeted. This area will be utilized for the Trail End Round Dance Party and for the

Afterparties of the future Convention delegates.

This move to the Great Hall will concentrate all activities — square and round dancing — beneath the one gigantic roof of the Oklahoma City Myriad Convention Center.

For RV Owners

Square dancers who take their recreational vehicles to the 27th National will find excellent facilities awaiting them at the Oklahoma State Fairgrounds in Oklahoma City.

2,000 RV owners will be able to get water, electricity hookups and use of dump stations for \$20.00 per day for five days (June 20-24, 1978). Additional days are available on an individual basis. Showers and restrooms in three buildings — Future Farmers of America Building, Four-H Building and the Girl's Dormitory — have been reserved for square dancers. A first aid station and communications room, to be staffed by square dancers, will be set up in the FFA Building.

A canteen on wheels will service the area and a grocery store is close to the Fairgrounds. Ice will be delivered and there will be newspaper stands and pay telephones.

Buses will shuttle the square dancers between the Fairgrounds and the Myriad Center in downtown Oklahoma city, a scant three miles away. Parking will be available also, for those who wish to leave their cars and ride the shuttle bus.

The Fairgrounds will also be the scene of the rodeo afterparties on Friday and Saturday nights, June 23 and 24. Tickets for this popular entertainment are going fast. Anyone who wants to see the rodeos should reserve their tickets right away. For further information, write the 27th National Square Dance Convention, P.O. Box 14586, Oklahoma City, Oklahoma 73114.

Style Lab

THERE IS A DEGREE of logic that comes out of the many things we do in square dancing. There are logical directions that come from body mechanics such as the calls sweep a quarter and roll which follow the normal flow of the movement just preceding. If you stop

and think of it, all good basics that have withstood the test of time have a certain degree of logic and credibility about them.

We would like particularly to explain the logic connected with patterns of basics within any given family; the logic that builds confidence and helps a new dancer to learn correctly what he is supposed to do. For this we have taken the *wave* family. Immediately we think first of all perhaps of Swing Thru and its relation to many movements in the same family including Spin Chain Thru, Spin the Top, etc. The similarity in this instance is a *pattern formula*, not simply a formula of hand movements.

Outsides turn, centers turn. Once the new dancer has learned this he applies it to other

Swing Thru

The Moving-Wave Principle



Spin the Top



Left Swing Thru



movements in the same family. Let's look at three movements that all start from an ocean wave.

For the first we'll take Swing Thru from a standard right hand ocean wave (1). To begin the action the outsides turn (2) then, as the original outsides come to the center and take hands (3), the centers turn (4) and the movement is completed (5) as the dancers are in a wave once again.

For Spin the Top as a second example let's start from the same ocean wave (6). Once again the outsides start to turn (7). Then, as the original outsides come to the center and take left hands and start to turn (8), those on the outside move forward a quarter (9) and, after the centers turn three-quarters they once again

end in an ocean wave (10) at right angles to the original wave.

The principle holds in doing movements from a left handed ocean wave (11). When Left Swing Thru is called the outsides will turn 180° (12). Then, as they release hands with the one they were turning (13), the two in the center will turn half way (14) until they form a new left handed ocean wave (15), this time with the ladies in the center.

When looking at movements that might be unfamiliar to you or might be new to the activity, look at them critically to see if they meet the logical requirements and follow familiar pattern lines that will be simple for a dancer to assimilate. This is part of the criteria of a good movement.



LADIES ON THE SQUARE

ELIMINATING GATHERS

By Lorraine Melrose



A PROBLEM OFTEN DISCUSSED is "How can I get rid of skirt gathers around my waist?" I would like to offer one solution to that problem, which still will allow you to have a tiered, gathered skirt.

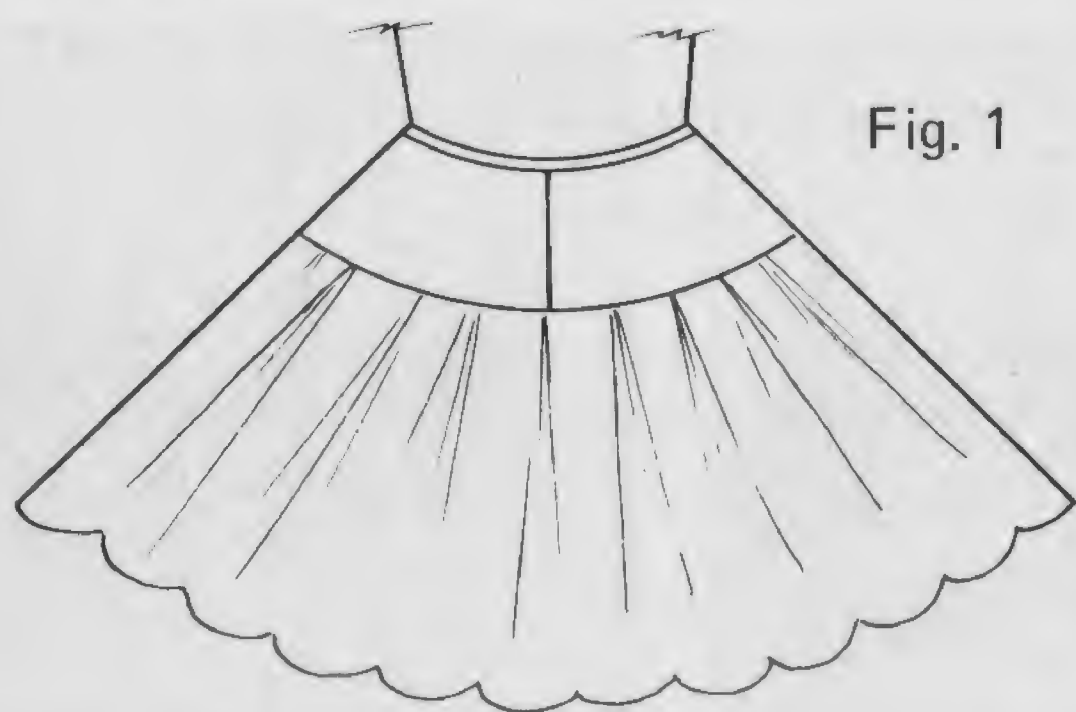


Fig. 1

For this illustration, the skirt will have two tiers (Fig. 1). You will need to refer back to a basic circle skirt pattern. Work with just one-fourth of the skirt pattern. For our example, copy the top 7" of the skirt pattern onto a piece of tissue paper, plus $\frac{5}{8}$ " seam allowance on all four sides (Fig. 2).

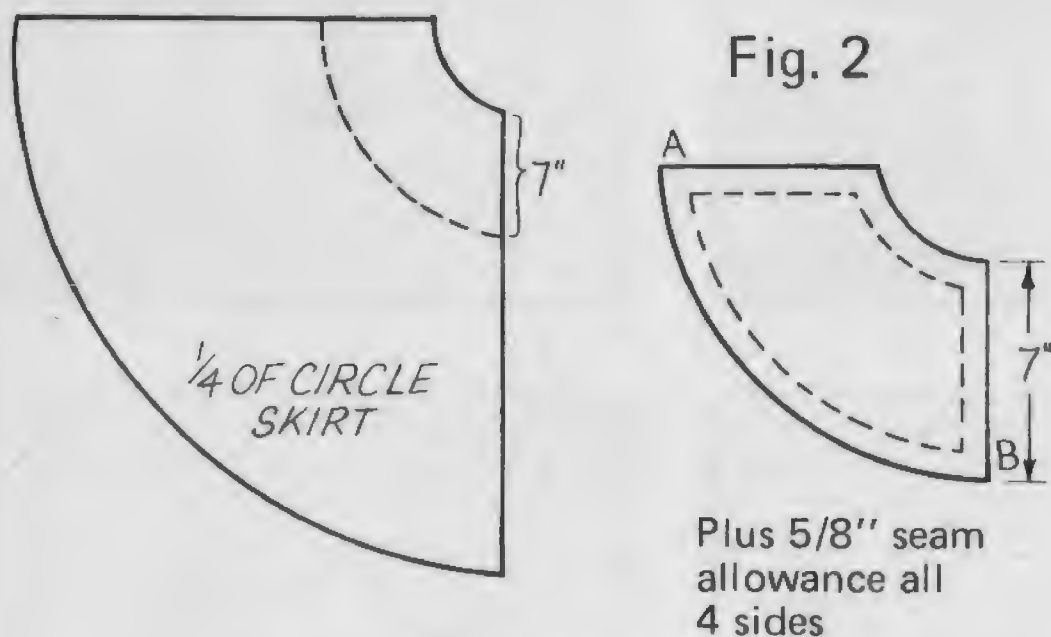


Fig. 2

Step-by-Step

1. Measure seamline A-B (in our example, 16"). Always measure **ON** the seamline, not at the edge of the pattern. Set the tape measure on edge to measure curved lines.

2. Decide what you wish the new length of that line to be (in our example, 22"). A way of deciding what you might want it to be is to figure what it would be if you used a regular gathered tier at the waistline. A useful width for a waistline tier is a double width of your fabric. 45" fabric would give you 90" minus your seam allowance, or 88". Divide this by four to equal 22". (We divide by four because we are using one-fourth of the circle skirt.) The difference between the old and new seamline is 6".

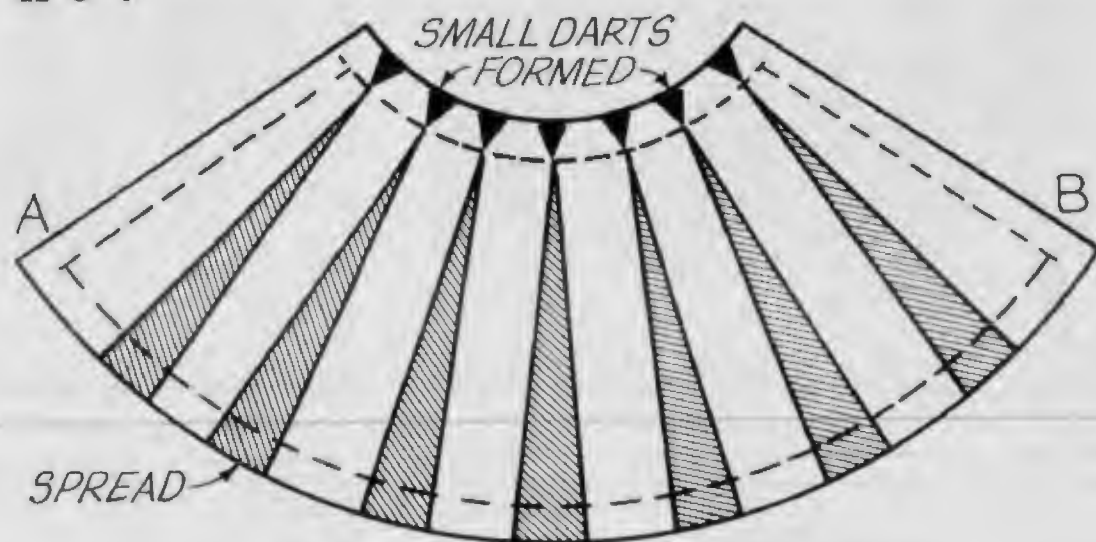
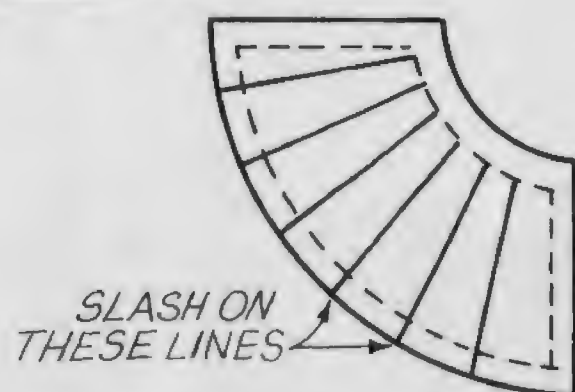


Fig. 3



3. Slash the pattern from the bottom of the seamline to the waist, being careful not to cut all the way through. Your slash lines should be evenly spaced, and for our purpose 6 in number would work nicely (Fig. 3). Spread each opening one inch. This equals our 6" difference found in Step 1. Place tissue paper under each opening and tape in place. This will create small darts in the seam allowance at the waistline. Crease them flat.

To complete your skirt, add the bottom tier, which could be two or more multiples of the new A-B seamline in width.

(Please turn to page 78)

CONTRA CORNER



Who says there's no such thing as a High Level Contra?

IN CONTRA DANCING "high level" refers not to difficult basics within the framework of the dance, because this is not the principle of contras, but rather to the fact that there are certain contras that require a dancer to be unusually alert and well oriented in the fundamentals of contra dancing. In contras this element of difficulty comes when a person is required to adjust quickly to action coming from more than one direction or location.

As an example, a person who has contra danced for a year or more is well acquainted with both duples (where one couple is working with another couple) and triples (where three couples are working together). You'll find examples of both styles in past issues.

In an ordinary triple minor contra the active person (who most frequently is the one nearest the head of the hall in each three couple unit) works first with one of the inactive couples in his trio and then with another. When an *inactive* is not occupied with the *active* he is temporarily out of action and waiting. However, there are times when a triple is changed to a duple and when this happens the inactives no sooner complete dancing with one couple of actives than they are involved with another couple coming from a different direction.

Now, if that isn't complicated enough, let's take a look at a standard triple contra.

The Long Valley

By Don Armstrong

Formation: 1, 4, 7, etc., active but not crossed over

Intro — — — —, **Actives cross go down the outside**

1-8 — — **Below two, with the couple above circle four**

9-16 — — — —, **Once around then ladies chain**

17-24 — — — —, **With the music chain them back**

25-32 — — — —, **Actives cross go up past two**

33-40 — — — —, **With the couple below circle four**

41-48 — — — —, **Actives down center below two turn out***

49-56 — — — —, — — **Up pass one**

57-64 (— **Weave in — cast off, actives cross go down the outside**) (Start of next time)

*Caller indicates ON AT THE HEAD every third sequence through the dance.

Normally the active couples would go through this complete dance once and then would move down the line one place and with new trios would do the action a second time, only this time a couple at the top of the hall would be inactive. A second time through the dance would leave a second inactive couple to wait out two sequences at the top of the hall. A third time through the sequence and a third couple would be added to those waiting at the head of the hall so that a new trio is now ready to work with a new "active" couple at the top.

If The Long Valley were to be done this way a number of times and if the dancers were doing it smoothly and with confidence, a caller, feeling a bit adventuresome, might change the triple into a duple. Allowing the dance to start as usual he would, after having one couple stay out only *one* time, make them "actives" the second time rather than waiting three times. Once having changed he would call for a couple to become active every other time.

The effect would be one of almost non-stop action. For instance, during beats 9-16 the inactives would be dancing with an active couple showing up "below" them. Then as the actives cross and go up the outside and circle four with the couple below them (beats 41-48), those who previously had circled, instead of waiting out as they might in a triple, will find themselves occupied in another circle with a couple coming from the other direction.

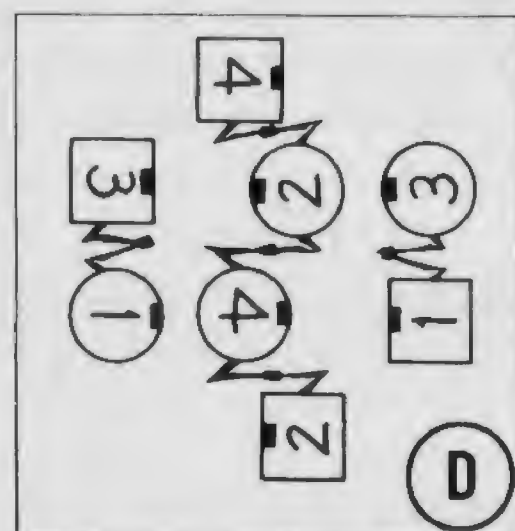
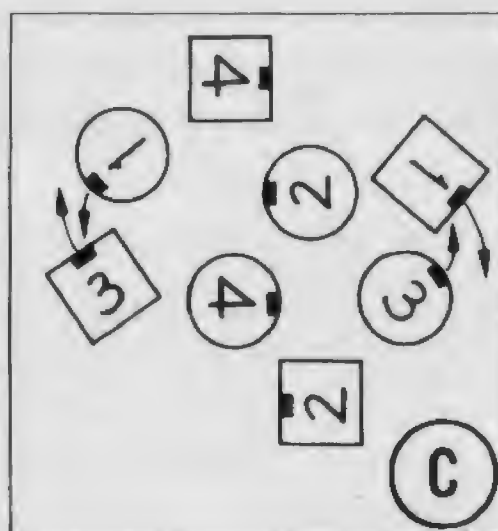
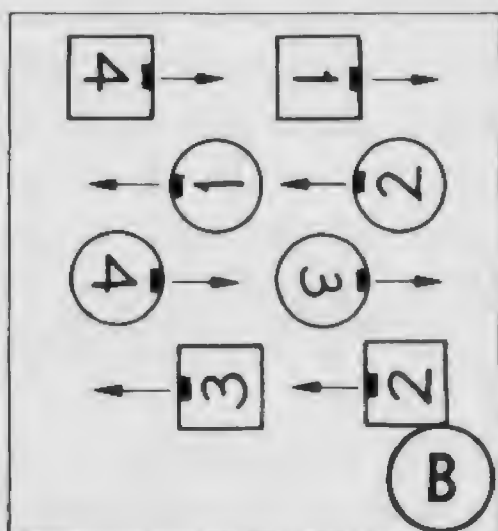
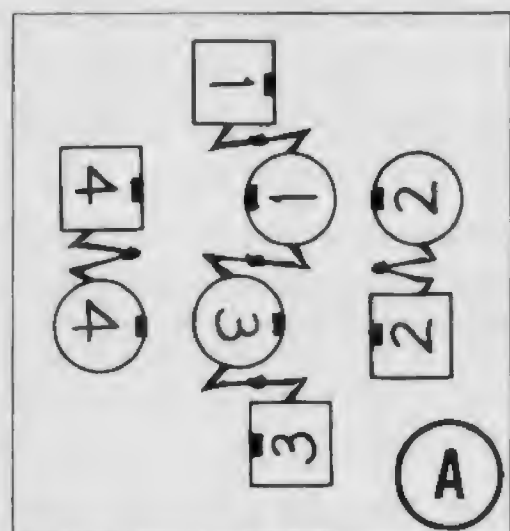
We realize that it's difficult to follow all of this simply by reading it but we use this example to explain that contras are not necessarily child's play, that they can be difficult while still being logical and enjoyable. Perhaps if you are already into contras you will be asked to change a triple into a duple. However, if you're just coming into the world of contra dancing, know that these more difficult dances are there for you when your caller feels you are ready for them. The beautiful part about it is that you don't need to learn anything new, no new language, new experimental movements or anything that you haven't learned before. You simply have to think just that much more rapidly and be able to adjust to unusual and sometimes unexpected setups.

TAKE A GOOD LOOK

a feature for dancers



The second of our current quarterly movements is Ping Pong Circulate. For dance examples, callers see Page 51.



JOE: For the current three months starting in January CALLERLAB has suggested Trade the Wave which we featured in Take A Good Look last month and Ping Pong Circulate which we'll look at now.

BARBARA: There for a while we had variations of circulates until they began coming out of our ears. Of course we have the standard Circulate, Split Circulate and Single File Circulate as a part of Mainstream, but there have been other circulates from every conceivable formation.

JOE: We're still not sure of the name because Ping Pong to us indicates a back and forth motion and we're not certain whether this particular movement conveys that action or not. At any rate, here's the way it goes.

BARBARA: If you were starting with a square of eight dancers and had the head couples pass the ocean to form an ocean wave in the center of the square you'd be ready to start (A).

JOE: On the command every dancer releases any handholds they might have and moves forward (B). Those who were on the outside move into the center and those who were in the center wave move to the outside and do a partner trade (C). Those reaching the center form a wave while those reaching the sides

simply take the positions vacated by the original side couples (D).

BARBARA: That's all there is to it. Somehow you get the feeling of doing a bit of "extend," while those reaching the outside do the partner trade as they might in the basic, trade by.

JOE: Both of the quarterly movements this time around are ones we have used before. Only now, with different basics to work with, we may get a slightly different view of them.

BARBARA: And while we think of it, thanks to those of you who have been writing in with suggestions and nice comments. Your ideas help us in selecting the material that we feature, particularly in those months when we have already discussed the current quarterly movements.

JOE: One request we keep hearing is, "Please spend more time on the common, workhorse Mainstream Basics." It seems that so many dancers are rushed through their lessons so they can start workshopping the new movements that doing the "standards" in a correct manner is often overlooked.

BARBARA: The point is well taken and Joe and I will be spending more time on some of the Mainstream movements in the coming months. Are there any you're interested in?

The Dancers

Walkthru

LEADERSHIP CONFAB

IN OCTOBER 1976 the Connecticut Co-op Committee held its first Leadership Conference from 2:00 to 9:30 pm, including two discussion workshops, 15 smaller discussion groups, dinner and a dance. Sponsored and financed by the Connecticut Callers Association, the Connecticut Square Dance Calendar Association, the Connecticut Association of Round Dance Teachers and the Connecticut Association of Square Dance Clubs, its purpose was to bring together the presidents and their partners of the square dance clubs in Connecticut to mutually discuss the problems and situations found in the square and round dance activity today. 65 of the 98 registered clubs attended.

A folder containing background information about square dancing in Connecticut as well as pertinent information on the program for the day was handed to each attendee as he arrived. Included was a short but pertinent questionnaire which attendees were asked to complete and turn in at the end of the meeting. As it did not require a signature, frank and honest comments about the success of the conference were expected.

28 questions were covered during the conference including topics pertaining to dress code, level of dances, classes, styling, length of tips, workshops, contracts between caller and club, competition, late arrival of callers, etc.

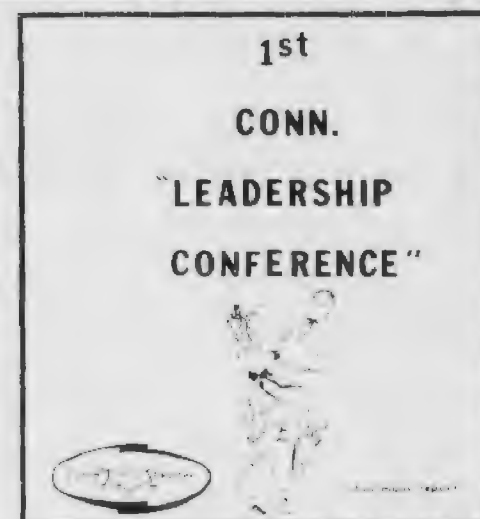
A Follow-Up

Most valuable was the fact that notes were taken at each session and a compilation of the suggestions and remarks was made. These were condensed and a notebook containing the results of the discussion groups as well as a tabulation of the questionnaire was sent to each club that attended. This follow-up became a tool which the clubs could use to filter information to their members. It also became a stepping stone on which to build future conferences.

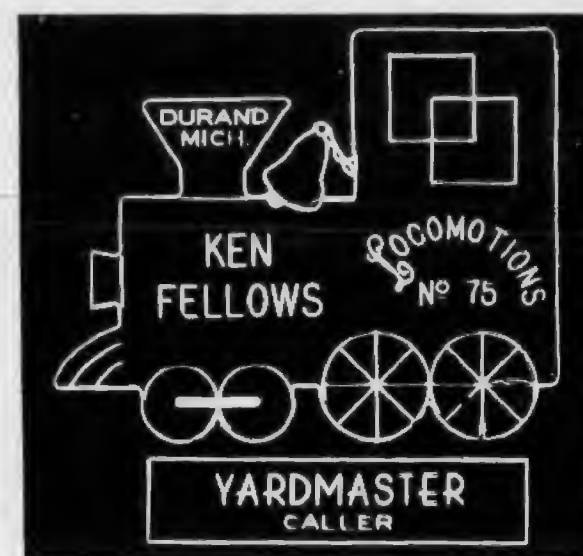
Too often we overlook the value of a

The importance of providing follow-up notes to those who attended the meeting was not overlooked by the committee.

follow-up. A great deal of time, thought and effort can be put into planning and executing an event but with no dissemination of material afterwards, the same work will probably have to be repeated sometime in the future.



BADGE OF THE MONTH



Chugging along this month are the Locomotions of Durand, Michigan, wearing bright red badges in the shape of an engine. They write, "The population of our town is small but it's very large when it comes to tracks as we are a switching center for rail cars." Thus the choice of the name and badge design.

The group carries the theme a step farther by using railroad terms for its officers. Yardman is the caller with Yardman II being the caller's taw; Conductor is the president and Conductor II the president's wife. The vice-president is Engineer; the secretary is Fireman and the treasurer is Brakeman. The number 75 seen on the badge is the year the club started.

We can only imagine this club makes good use of the figure "Track II."

Square Dance Publicity

UNLESS YOUR SQUARE DANCE club, class or special activity already has all the attendees it wants or can handle, sometime in your square dance years you're likely to be involved with publicity — getting the word about your dance out to others. One way of announcing or advertising your dance is through the use of flyers. These can be simple or elaborate, reasonable in preparation costs or rather expensive. Regardless of whether the end result is dittoed, mimeographed, printed or hand-lettered, the same amount of thought should be put into it so the finished product will be worthwhile, say what you want it to say and attract people. A little extra effort ahead of time can save mountains of grief later on.

Basic Publicity

All writers and editors are familiar with the "who", "what", "where", "when" and "how" of any story. These same points apply to a flyer. Always check a flyer before it goes to print to be sure it includes these pertinent points.

Who: Who is calling the dance or sponsoring the activity? Who is invited to participate?

What: What is it you are advertising? Does it have a special name?

Where: Where is it being held? Is the address so well-known that everyone can find it, or do you need to provide additional directions?

When: Be sure to include not just the date but also the time.

How: How much does it cost? Surprisingly many flyers omit this fact and dancers may be caught unprepared at the door.

These five points are basic. There are other items that may need to be covered depending on the event itself. Here are some things to consider. One suggestion which is helping to uphold the standard of square dancing as well as to present it favorably to non-dancers is the inclusion of the statement: "Square Dance Attire Required," or "Please wear proper square dance attire." Most festivals and conventions now include this information, not only in their advertising campaigns but also at the front door. Many individual clubs are using similar statements in invitations and announcements about their dances. This is a great step toward eliminating improper dress.

SWEETHEARTS AND FLOWERS

WITH **RAY ORME** AT THE MIKE

SATURDAY FEB. 11TH 8-11

AT **STEELTOWN TWIRLERS**

MAP: SAN BERNARDINO RD. / VALLEY BLVD. / SAN BERNARDINO FWY. / KAISER STEEL GYM FONTANA, CALIF.

HARDWOOD FLOOR
GOOD ACOUSTIC
AIR CONDITIONING
BUS LOADS WELCOME
AND ONLY
ADULTS \$1.50
TEENS .75
FOR MORE INFO: PLEASE PHONE
(714) 627-3723

Bold face type attracts. Square dance couple identifies activity.

LEARN TO SQUARE DANCE

CLASSES START MONDAY, APRIL 26,
7:15 TO 10 P.M.
(WILL CONTINUE EVERY MONDAY NIGHT.)

RECREATION CENTER

11338 SANTA MONICA BLVD. 1 BLK. W. SAWTELLE BLVD.

CLASS OPEN 3 WEEKS (ADULT COUPLES)

MONTY WILSON, INSTRUCTOR

SPONSORED BY THE
HEELS & SOULS SQUARE DANCE CLUB, LOS ANGELES

FOR FURTHER INFORMATION
CALL
BETTY TERRY 384-2555
JAY RAVEN 822-1168
EMMA FINE 473-0788

FUN! REFRESHMENTS

DONATION \$

Candy bear affixed to corner added an unusual touch to this German flyer.

Zille Dance Berlin

SQUARE DANCE BERLIN

12-13-14 Nov. 76

JURGEN

Rounds

Freitag 20:00-22:00 Squares und Grand

Sonntag 14:00-15:00 Round Dance, 15:00-17:00 Square Dance, 17:00-19:00 Open Rounds

20:00 Grand March

20:00-22:00 Squares, 22:00-? Afterparty

Sonntag 14:00-15:00 Farewell Dance

Übernachtung: frei, aber die Bekleidung muß mitgebracht werden

Inexpensive instant press reproduction is complete and legible.

If a dance is a summertime affair and the hall is air-conditioned, by all means include this information. It's a great attraction.

The inclusion of a name and telephone number for additional information can answer questions that you may not have anticipated.

Learn from Others

By being aware of other square dance flyers over a period of time, you will gain ideas of what works well and what should be avoided. Here are some generalities which may help you.

1. Check your rough copy for all pertinent information before going to the final stage.

2. When using photographs be sure the pictures will reproduce clearly. Often times the photos come out so dark that an individual is literally unrecognizable. Always start with a clean, clear black and white glossy photo. Do not use a picture that has been cut from another flyer, a newspaper or a magazine. Be sure the printer uses the correct size screen for the type of paper on which the flyer will be printed.

3. Beware of too heavy inking on mimeographed flyers which may spread and smear. Conversely watch that the purple color on dittoed material does not become too light to read easily.

4. Don't swallow up your facts with too much information.

5. If the event is a benefit dance, consider including "why" the event is being held so participants will know what their donation is being used for.

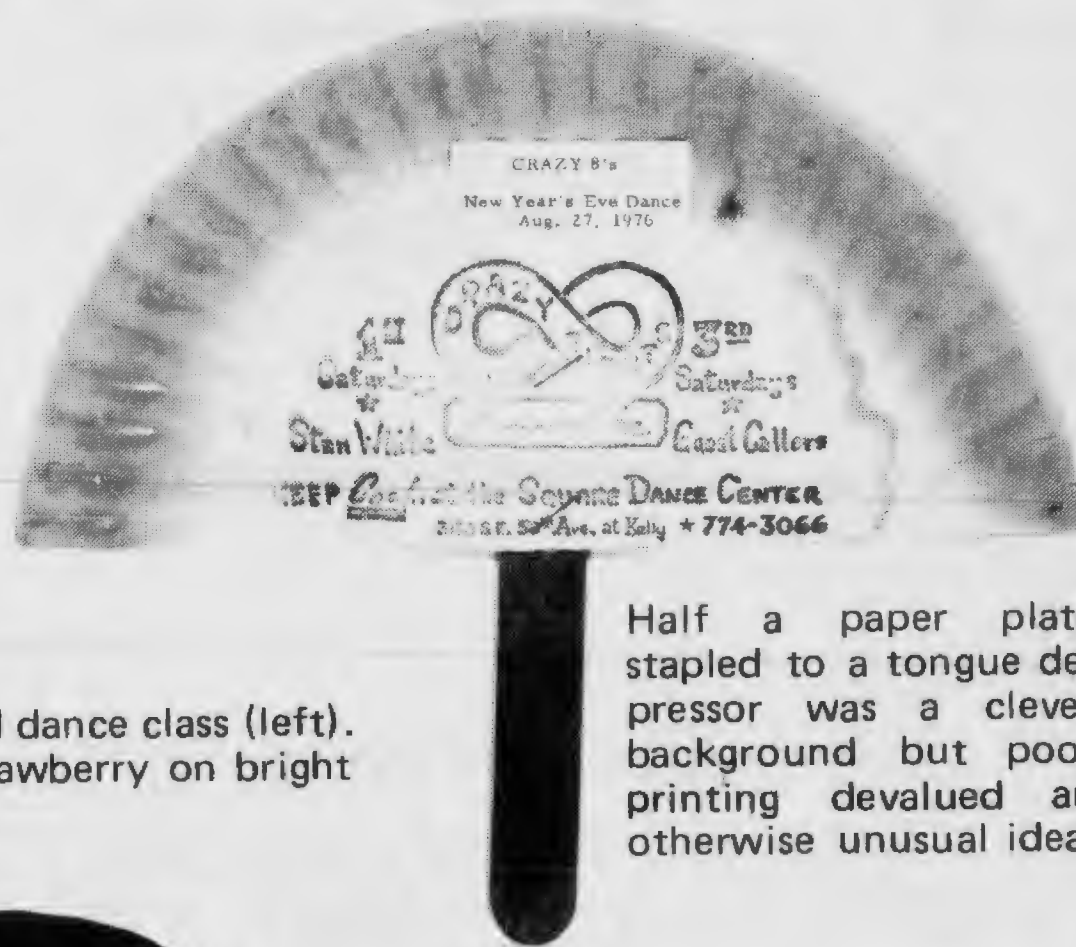
A circle and foot and paw prints used to publicize a round dance class (left). Unfortunately time was omitted. (Center) Outlined strawberry on bright red paper calls attention to a "Strawberry Festival."

6. Look for different ways to draw attention to your flyer. Try different shapes, different styles and sizes of types, artwork, a map. Whether your flyer is dignified or casual, always be appropriate. Don't fall into the trap of trying to be funny by being off-color.

Final Check

Two final thoughts: Before you turn your copy over to a printer or turn it out on your own machine, proof it carefully. Misspelled words, typos, poor erasures are inexcusable and reflect back not only on your group but on the entire activity.

After you've proofed it, take a look and see (1) What does it say to a square dancer? (2) What does it say about square dancing to the general public? If you are satisfied on both counts, take it to print.



Half a paper plate stapled to a tongue depressor was a clever background but poor printing devalued an otherwise unusual idea.

PUT MORE FUN IN YOUR SQUARE DANCING
JOIN OUR BASIC
ROUND DANCE LESSONS

LEARN TO
ANYBODY CAN
ROUND DANCE
ALMOST

INSTRUCTOR
JOHALL

GUNPOWDER ELEM. SCHOOL
-15 LESSONS-
BEGINNING MONDAY SEPT. 13th
\$20.00 PER COUPLE

INFO
396-5180
323-2833

SPONSORED BY PERRY HALL RECREATION COUNCIL

3rd ANNUAL
DEWITT MERRY MIXERS
SQUARE DANCE CLUB

Strawberry Festival
June 12th

SQUARES
DAVE CRISSEY
LARRY PRIOR
RIP RISKY
LOWELL FISHER
8:00 TO 11:00

HIGH INTERMEDIATE
WORKSHOP
2:00 TO 4:30

FAMILY STYLE STRAWBERRY
SHORTCAKE AT THE
EVENING DANCE

ADULTS \$5.00
WORKSHOP \$3.00
ADMISSION \$2.00

ROUNDS
JOHN & FRANK
WYNN
JACK & PAT
STARTING AT 7:00

★★ SPECIAL SQUARE DANCE ★★
Lansing Area Federation of Square and Round Dancers
- Presents -
JERRY HAAG
from Cheyenne, Wyoming
Tuesday, April 20, 1976
Rounds: Dort Fuhrman 7:30 to 8:00
Squares: 8:00 to 10:30
- at -
Everett High School
3900 Stabler Street
Lansing, Michigan

A photograph of a well-known caller will attract. Price of dance was left off flyer.

SQUARE DANCE DIARY *by a square dancer*



In today's market place you can lease just about anything. Why not
SQUARE DANCE RENTALS

"...SAM'S 'RENT A CALLER' BUSINESS IS DOING REAL WELL..."

"...I'LL TAKE TWO OF THESE, ONE OF THOSE, ONE LIKE THAT AND..."





ROUNDALAB members at initial meeting, Memphis, Tennessee.



New round dance association

ROUNDALAB off to Great Start

ROUNDALAB, The International Association of Round Dance Teachers, held their first Annual Meeting in Memphis, Tennessee on October 24, 25 and 26, 1977. The established purpose of ROUNDALAB is to *promote, protect and perpetuate* the general round dance movement as a complement to the overall square dancing picture.

Honorary life-time memberships were bestowed on Dorothy Stott Shaw and Frank and Carolyn Hamilton in recognition of their many accomplishments and outstanding leadership in the round dance teaching profession.

A tentative list of those things a new teacher needs to know in order to teach round dancing to people was developed by a committee chaired by Manning and Nita Smith and approved by the membership of ROUNDALAB. The list includes movements in the one-step, two-step and waltz rhythms. Dance positions, cardinal directions used in round dancing, stepping to the beat of music, selected figures and secondary movements are covered through the first two phases of round dancing. Since this is the area of round dance teaching in which square dance callers who teach rounds generally work, these initial phases will be coordinated with CALLERLAB.

A Standardization Planning Committee, under the Chairmanship of Joe and Es Turner, has started a study which will result in a logical approach to round dance standardization

wherein the greatest need will be satisfied first.

Other Committees were: Organizations — Charles and Edith Capon and Doc and Peg Tirrell, Co-Chairmen; Design — Bud & Shirley Parrott, Chairman; Ways and Means — Dave and Shirley Fleck, Chairman; and Operating Policies — Doc & Peg Tirrell, Chairman.

Charter memberships in ROUNDALAB will be available through March 15, 1978. Active round dance teachers desiring such memberships should submit a request to the Executive Secretary, Charles Capon, 1025 N. Highland, Memphis, Tennessee 38122.

The Second Annual Meeting of ROUNDALAB is scheduled for October 22, 23 and 24, 1978. A Committee is now looking into available facilities in the North-Central or West-Central U.S.

Wayne Wylie of St. Charles, Missouri was elected Chairman with Charles Capon of Memphis, Tennessee as Executive Secretary. The Board of Directors consists of Jack and Darlene Chaffee, Mesa, Arizona; Irv and Betty Easterday, Boonsboro, Maryland; Dave and Shirley Fleck, Toledo, Ohio; Jim and Marie Hopkins, Innisfail, Alberta, Canada; Frank and Ruth Lanning, Topeka, Kansas; Clancy and Betty Mueller, New Whiteland, Indiana; Bud and Shirley Parrott, Albany, Oregon; Charlie and Bettye Procter, Red Oak, Texas; Manning and Nita Smith, Bryan, Texas; Doc and Peg Tirrell, Cresskill, New Jersey; Joe and Es Turner,

Potomac, Maryland; Wayne and Norma Wylie and Charles and Edith Capon. The Executive Committee consists of the Wylies, Muellers, Procters, Turners and Capons.

Convention Roster

Attendees in alphabetical order were: Jimmy Ashworth, Georgia; Bruce and Roberta Bird, Kansas; Joe Bridges, Texas; Bill and Hazel Brooks, Arkansas; Mary Brower, Indiana; Charles and Edith Capon, Tennessee; Darlene Chaffee, Arizona; Chris and Kay Christian, Kansas; Dodie Cliff, Arizona; Roy and Janet Cline, Arizona; Barbara Cooper, Ontario, Canada; Jo Coosey, Missouri; Don and Jerrie Day, Michigan; Irv Easterday, Maryland; Dave and Shirley Fleck, Ohio; Paul and Edwina Gravette, Oklahoma; David Grocott, Virginia; Ken and Carol Guyre, New York; Frank Hamilton, California; Ed and Marjorie Hankins, Indiana; Harold and Mildred Harrison, Tennessee; Pete Hickman, Texas; Roland and Betty Hill, Indiana; Jim and Marie Hopkins, Alberta, Canada; Lib Hubbard, Georgia; Jane Jaffray, Ontario, Canada; Bill and Elsy Johnson, Tennessee; Bob and Janette Kemper, Tennessee; Mel and Betty Knerr, Tennessee; Lu Ann

Koch, North Dakota; Frank and Ruth Lanning, Kansas; Eric and Irma Lind, Louisiana; Charlie and Madeline Lovelace, Florida; Angus and Catherine McMorran, Ottawa, Canada; Marty and Byrdie Martin, Florida; Ted and Barbara May, Louisiana; Jim and Dottie McCord, Alabama; Bob and Ted Meyers, New Mexico; Clancy and Betty Mueller, Indiana; Bob and Sally Murphy, Indiana; O'Be and Dorine O'Brien, Iowa; Jimmy and Sibyl Olsen, Louisiana; Norma Parks, Missouri; Bud and Shirley Parrott, Oregon; Art and Gladee Peavey, Arkansas; Corky and Paulette Pell, Texas; Grant and Barbara Pinkston, Tennessee; Tom and Barbara Potts, Massachusetts; Charlie and Bettye Procter, Texas; Tom and Joyce Riding, Rhode Island; Irene Roth, North Dakota; Jennie Runnels, Florida; Otto and Lillian Seidelman, Illinois; Clark and Maxine Smith, California; Manning and Nita Smith, Texas; James and Elaine Snowden, Tennessee; Lew Sullivan, Oklahoma; Doc and Peg Tirrell, New Jersey; Joe and Es Turner, Maryland; Bill and Ruth Winkler, Michigan; John and Wanda Winter, Texas; Wayne and Norma Wylie, Missouri; and Lucyan Ziemba, Missouri.



Dorothy and Charles DeMaine – Red Oak, Tex.

IT ALL STARTED for the DeMaines with square dancing in Shreveport, Louisiana, back in the early 1950s. As is often the case, Charles and Dorothy became intrigued with the simple rounds that were danced between the square dance tips. They joined a round dance class where they learned the basics and over the years became more and more involved. They started teaching round dancing in 1961.

In 1966 Charles was transferred to Dallas, Texas, and the DeMaines were asked to take

over the instructor's duties for the Redondo Round Dance Club when the Petermans resigned. They are still serving in that capacity.

Charles has served two terms as President of the Texas Round Dance Teachers Association and Dorothy has served the association as Secretary and Editor of the Association Newsletter.

The DeMaines have taught at National Conventions and at many festivals throughout the country. They plan to do more travel-teaching when Charles retires this year. He is the Dallas Freight Agent for the Southern Pacific, St. Louis S.W. and Fort Worth and Denver Railroads.

Among the dances choreographed by Charles and Dorothy are Sweet Sixteen, Bad Bad Leroy, Ramblin' Man, Redondo Waltz, Stay a Little Longer (the "hit" of the National Convention in San Antonio), Lisbon Antigua, I'm Available, Story of My Life, Go Away Little Girl, and their latest, April in Portugal.

The DeMaines have two children, Judy and Charles, and four grandchildren.

• Chapter fifty

Introduction to Mental Image Choreography

By Don Beck, Boxboro, Massachusetts

In recent issues we have featured a number of different concepts of calling (Some Tips on Sight Calling, June, 1976; Mirror Image Effect, September, 1977; Extemporaneous Sight Calling, October, 1977). Each is written by a person who is very knowledgeable on the particular subject so that those reading the chapters will have a comparison of the different calling forms now in practice. This month Don Beck, who is an authority on Mental Imagery calling, provides an introduction to that style. Still to come are brief descriptions of other concepts.

THERE ARE SEVERAL METHODS a caller can use to move dancers around a square and eventually resolve the square. Most callers use a combination of methods. Memorizing allows eye contact with the dancers, necessary for timing and judgment, but still restricts the caller to calling just those routines which have been worked out previously and does not allow for on the spot variations which may become necessary.

Probably the most commonly used technique is that of "zeros and equivalents." (See The Choreography of Zero Movements by Bill Peters, SQUARE DANCING magazine, March, April and May, 1975.) Although the caller must memorize numerous groups of calls, he is allowed on the spot variations and the ability to lengthen or shorten a sequence as circumstances dictate. Drawbacks still exist to the system, however. A caller must memorize many small groups of calls. This comes easily to some callers and not so easily to others. Further, the dancers are subjected to the same groupings of calls over and over again. These sequences become familiar to the dancers; the variety of surprise is lost, and the dancers do not learn to do many of the calls from positions other than those the caller has memorized.

Many callers use a technique known as "sight calling." (See Some Tips on Sight Calling by Bill Peters, *ibid*, June 1976.) Sight calling can be broken into three main steps. The first step is to memorize four key dancers in one square whom you know will get through the sequences you are about to call. The second step is to call ad-lib sequences which will move the dancers around in danceable and enjoyable patterns. The beauty of sight calling lies here. The caller may move the dancers without fear of keeping track of which dancers go where. Sequences need not have been called by the caller before. Infinite variety can be interjected. The only restriction is that the calls be possible from the formations being used.

The third step is to resolve the square, namely to manipulate the key

dancers until they are back in the right order so that allemande left can be called. The advantage of being able to completely freewheel cannot be over-emphasized. The caller is allowed to ad-lib his choreography and thus can give the dancers endless variety without having to introduce new terms. When the caller does add new terms to his program, he need only do minimal preparation.

ABOUT THE AUTHOR: In addition to calling workshops for five clubs and teaching one class, Don Beck guest calls for a number of clubs in New England and New York. He has been calling since 1964 and credits Jim Mayo and the late Jay King for most of his formal and informal training in calling. One of Don's main interests is in choreography and he has written a number of calls including ferris wheel, ping pong circulate, turn over and spin the fan.

There is, however, a large disadvantage in sight calling and that is the caller's dependency on the dancers whom he has selected as his key dancers. He must count on them not to make mistakes, so that he can resolve the rest of the floor when the time comes to do so. Most callers who sight call select more than just one square; two, three and up to seven squares each tip is typical. This is an easy chore for some, but a difficult one for others.

The ideal system would be one of complete ad-lib choreography without the dependence on the dancers, a system in which a caller could call what he wanted, when he wanted, without having to worry about the proficiency of his key dancers. One approach is for the caller to visualize in his head a complete dancing square. He would see a "mental image" of what the real dancers are doing. Believe it or not, a few callers have actually been able to do this. However, following eight dancers in one's head is more than most of us could be expected to do, no matter how much training we might have. Following four key people is all that is actually necessary in order to eventually resolve the square. That simplifies the job considerably, but not sufficiently for most callers to handle the problem. Even following two at once, from all practical standpoints, is difficult.

Some methods of mental imagery have been developed, however, which do make it possible to follow a large degree of ad-lib choreography in your head. One of these methods requires (1) following the basic formation of the square, (2) following the location of only one *key* dancer within that formation, and (3) keeping track of an imaginary spot on the floor to which the key dancer must be moved to resolve the square. Most, including zeros and equivalents, sight calling, and some mental image systems, require following the basic formation of the square. In this mental image system, keeping track of the location of one particular dancer within this formation adds little additional difficulty. The big difference in this system is knowing where the key man's allemande spot is, and how to keep track of its movement. The saving grace is that the location of the spot and those items which affect its movement, do not vary often. And when they do, the changes of state are only minor.

Once this system has been learned, its use allows a caller to ad-lib his

choreography with about 80% of the freedom of a sight caller, and it allows him to resolve the square even more quickly and easily than a sight caller, without the dependence on the actual dancers.

The caller further has the advantage of being able to practice with his mental image because it does not require real dancers. (There is no substitute for real dancers, but it is valuable to be able to know that the material going through your head does in fact work, even when you do not have live dancers there at the time.) The mental effort while calling is not appreciably more than a sight caller uses when he is in his ad-lib phase, and is considerably less than when he is trying to resolve the square.

No matter what type of calling you eventually plan to do, this mental image system provides a good base for the understanding of the workings of choreography in general. It allows for instant creation of zeros and equivalents for use later by you and others. It makes the transition to sight calling, for those who wish to someday go on to 100% freewheeling, an extremely easy one, requiring no memorized get outs.

Unfortunately, there is a catch. The system must be learned and learned correctly. To do so, as in learning square dancing itself, it must be taught one step at a time and each step must be practiced until it becomes second nature before moving on to the next. As with dancing, mental image calling can be used and enjoyed after a few simple instructions, and then as you progress in your knowledge, the variety available to you is ever increasing.

The space allotted in this chapter does not lend itself to making experts of each of its readers. We can, however, take a very abbreviated look at some of the most fundamental forms in order to gain an appreciation of the versatility available within the narrow guidelines we must set at this point.

The Principle of Mental Imagery

Let us imagine a square. Now dance the head couples in the middle of that square. At this point, do *not* pay attention to where any of the individual dancers are within that square, but only to the basic formation of the dancers.

Now follow this:

Heads right and left thru The heads are now still facing each other and still facing North-South (N-S).

Star thru We have couples facing each other in the center of the square facing East-West (E-W).

Right and left thru We have the same formation.

Swing thru We now have a wave facing E-W with the boys in the middle

Boys trade We have the same formation.

Boys run We now have a two-faced line facing E-W with regular couples.

Bend the line We now have N-S facing regular couples.

We could continue, but let's stop here. Aside from knowing that the heads are regular couples in the center, the only additional thing we know is that the sides have not moved at all. Now let's square our set and repeat a similar exercise. However, this time, in addition to just following the basic formation of the head two couples in the center of the square, let's also follow the location of one key man. For simplicity, choose the number one

man. The following exercise is considerably easier to follow in your head or with diagrams on paper than it will be to put into words.

Heads pass thru The heads are couples back to back with the number one man in the N-W quadrant.

Partner trade and roll We now have facing couples, half sashayed and facing E-W, with the number one man in the N-E quadrant.

Swing thru A wave facing E-W, the boys on the ends and the number one man on the north end.

Recycle E-W facing couples with the number one man in the S-E quadrant.

Star thru N-S facing couples with the number one man back at home.

You should be able to follow this and similar routines with very little practice but some concentration on your part will be required.

As a point of general information the Callers' Textbook, when it is completed, will report on most concepts of the calling art. Many theories are prevalent. We'll be touching on at least some of them, not in the form of an endorsement, but as a means of acquainting callers with each concept.

Once again, square your set and have the heads pair off. Note that in this formation everyone is facing his corner, everyone is in sequence and we could call a successful allemande left. Now, take note of the position of your active number one man. Imagine a big spot on the floor where he is standing. It works out that if we dance the head couples around in the middle of the square any way that we want, as we did before, and then dance the number one man back to this exact same spot (to his allemande spot), he will be ready to do an allemande left. Well, that takes care of one, but what about the other seven dancers? With the restrictions that we have imposed upon ourselves so far, we know that the two side couples will be ready to do an allemande left also, because we have not allowed them to move! Five dancers down and three to go! Since we danced the square to an eight chain thru formation, the other head man must also be in the same spot that he was in when we called the heads pair off, and is, therefore, also ready to do an allemande left.

By following one active man, we have been able to prepare six of our eight dancers for a left allemande. Now, what about the remaining two, the two head ladies? There is only one of two positions that they can be in, either facing their corner or facing the corner of the other head lady. From what we have said so far, there is no way to tell which of these two possibilities exist without having followed at least one of the two head ladies. This, however, would be following more than one person at a time and it was stated earlier that this would be too difficult and is not necessary. How, then, do we insure that the ladies behave themselves?

It works out that if you use only calls from Table I, you can dance the heads in the middle to your heart's delight, and when you finally dance the number one man to his allemande spot (and all the square is in an eight chain thru formation) all eight dancers will be in a position to do an allemande left. (Left hands must, of course, be free.)

Table I

Mainstream:

Forward and back
 Do sa do
 Pass thru
 Cross trail thru
 Half sashay
 Star thru
 U turn back
 Courtesy turn
 Right and left thru
 Box the gnat
 Square thru (including fractions)
 California swirl
 Slide thru
 Tag the line (left, right)
 Walk and dodge
 Turn thru
 Ocean wave balance
 Veer left/right
 Partner tag
 Partner trade
 Couples trade
 Wheel and deal (two-faced lines)
 Scoot back
 Partner hinge

Experimentals:

Pass the ocean
 Crossfire

Plus One:

Pair off
 Peel the top
 Single circle to a wave
 Turn and left thru

Plus Two:

Explode the wave
 Trade the wave

Here is an example:

Heads right and left thru
 Star thru
 Veer to the left
 Wheel and deal
 Half square thru
 Partner trade
 Slide thru
 Pass thru
 U turn back
 Star thru
 California swirl

At this point we have facing couples headed N-S with our key man on the N-E corner. We have danced them long enough. It is now time to resolve the square. We must, therefore, dance our active man to his allemande spot. To do this we have many options open to us. A few more obvious ones are:

Star thru, pass thru allemande left or
 Star thru, square thru one hand or
 Pass the ocean, step thru or
 Half sashay, star thru

This time let's just use a quicky — cross trail thru, allemande left.

We've danced the active man to his allemande spot. The system has danced the other seven dancers to their appropriate spots for an allemande left. The use of calls in Table I insured that the head ladies were in the proper positions to do an allemande left. Draw diagrams or move your dolls around to confirm that this, in fact, happened. Now create some sequences of your own and again draw diagrams to confirm that they work until you have built sufficient confidence in the system.

It is time to move on to some additional calls, since we can't go through life with only the calls in Table I. Referring to the calls in Table II, we find many familiar ones which we have not been allowed to use thus far. It turns out that if any one of these calls had been inserted *once* in any of the sequences we have been creating, the head ladies would have been in the wrong place when we danced the active man to his allemande spot. Fortunately, the effect of exchanging these head ladies can be cancelled by

repeating the call or by calling any other call from Table II before calling allemande left. These calls, which have the effect of exchanging partners, will have that effect whenever and wherever they are called. The effect of any one of them will cancel the effect of any other one no matter when or where called, whether the dancers are facing E-W or N-S, whether it is done by the men or the ladies, whether it is done immediately after the call you are trying to cancel or later.

Table II

Mainstream:

Ladies chain
Lead to the right
Bend the (two-faced) line
Swing thru
Flutter wheel/reverse
Sweep a quarter
Run
Trade (men, ladies, centers, ends)
Spin the top
Fold

Dixie style to a wave

Curlique

Fan the top

Single hinge

Experimentals:

Recycle

Touch a quarter

Chase right

Plus Two:

Curlicross

Swap around

You will notice that there are fewer calls in Table II than in Table I. This is to our advantage. Since we can call as many of the calls in Table I as we wish, we don't have to worry about them as much and it is just those calls which must be cancelled, the shorter list, that we have to be concerned with*. In addition to knowing where the calls may be used, what they do to the formation, and where they move the active man within that formation, we must also know that the calls on the shorter list are calls which exchange people. Very fortunately, calls are either on this list, or they are not.

An easy way to keep track of these calls when you are first learning the system, is to cross your fingers or uncross them each time you call one of these calls from Table II. Now, whenever your active man is on his spot, and your fingers are not crossed, you can call an allemande left.

Let us follow an example:

Heads swing thru (Since this call is in Table II, cross your fingers.)

Men run (Since this call is also in Table II, uncross your fingers.)

Bend the line (Cross your fingers.)

Pass thru (The square is now in an eight chain thru formation. The active man is standing on his spot, but your fingers are crossed, therefore you may not call an allemande left.)

U turn back

Swing thru (Uncross your fingers.)

Girls trade (Cross your fingers.)

Recycle (Uncross your fingers.)

We now decide that the sequence is long enough, our fingers are uncrossed, therefore using calls from Table I we dance the man to his spot.

Square thru three quarters

Allemande left

*There are firm rules for determining whether a call belongs in Table I or II, but they are beyond the scope of this short introduction.

Here is another example:

Heads pass the ocean

Recycle (Since this call is in Table II, cross your fingers.)

Right and left thru

Swing thru (Uncross your fingers.)

Turn thru

Allemande left

Now create some sequences of your own. Have fun and enjoy!

This has been an abbreviated look at the first step of one mental image system. It barely scratches the surface in that it restricts all movement to two couples in the middle of the square, but it does point out how it is possible to ad-lib choreography while following only one man in the square and keeping track of a spot on the floor to which he must be danced. Expanding the system further requires learning more rules, one at a time, until you are comfortable with each, but it does not require the caller who understands these rules to follow anything more difficult while calling than what was required in the examples given. As one gets deeper into the system, one learns how to involve all eight dancers in the action at once. One learns that there are many different positions on the floor that can become the active man's allemande spot and how to freely move the spot around to these positions.

CLOG DANCING in the Southeastern U.S.

By Jerry Duke, Eugene, Oregon

RESearch INTO the exact history of this fascinating dance form is not complete at this point, but the geographical differences in style and historical accounts of migrations and social events of the area lead to some conclusive evidence.

The mountain range roughly divides the Virginias and Carolinas from Kentucky and Tennessee and cuts across the northern part of Alabama and Georgia. Even though dance styles vary throughout the region, the most significant differences seem to be on opposite sides of the mountain range. The general trend of the same basic dance form — the Appalachian Square — is danced lightly and high on the foot on the western side and flatfooted and low on the eastern side where clogging seems to have evolved to its present form and style.

The Appalachian Square Dance, the figures of which are usually called by one of the dancers, begins with a circle of couples (traditionally eight, but now with any number) which, after executing a few figures, breaks into

sets of two couples each. One couple in each set moves to the next set between small set figures at the whim of the caller. The dance eventually goes back to one big circle and soon ends.

On both sides of the mountains, the Appalachian Square is done without the fancy footwork known as "clogging," but on the eastern side it is called "Smooth Dancing" without the clog step and "Big Circle Mountain Dancing" or "Clogging" when the footwork is included. On the western side clogging has not been popular until recently. Many leaders and dancers have never even seen it.

This is the same area that is known for the Kentucky Running Set — different than the Appalachian Square, but often confused with it. The Running Set is a couple circle dance done with an old English style long gliding running step (also, more recently, a double-time running step) which stops at a given point so that a lead couple can "visit" each of the four to seven other couples to do a figure, then travel to the next couple. All other couples

stand and wait their turn. Traditionally, the figures of this dance were set to certain musical phrases, but now it is more often done with a caller.

Some of the men, while waiting their turn to do a figure with the lead couple will break into a jig-like step in place, called a hoedown, but this is not widespread. Actually, the Running Set itself is rare these days.

Further south in Tennessee and northern Alabama, where the running set is practically unknown, but Play Party games and the Appalachian Square (without the clog steps) are popular, a type of solo step dance is found that is similar to the Irish "Slip Jig," or "Sevens and Threes." The participant (usually a man) stands tall, uses the arms very little and dances on the balls of the feet. (A type of clog with this look has been reported in upstate New York in the early 1900's and recently in Ohio. A flatfooted dance with the same upright body position is done in parts of Virginia called "Sure Footing.") This author calls the Tennessee variety "Cumberland Jig."

A Three-Count Jig Step

Across the Mississippi River in Arkansas a jig dance (so called by the residents) is done which is executed high on the balls of the feet, but without the rigidity of the upper body that is seen in the Cumberland Jig style and the "Sure-Footing" style of Virginia. The keynote factor in the Arkansas style is that — just like the precision clog dance of northern Georgia — it is a three-count step done to either 2/4 or, occasionally, 4/4 music.

For instance, the basic step is left, right, ball of left, right, counted 1, 2, &, 3 (S,S,Q,S) musical counts of either 1, 2, 1, 2; or; 1, 2, 3, 4. The step counted across the music would be: 1, 2, &, 1; 2, 1, &, 2; to 2/4 music, or; 1, 2, &, 3; 4, 1, & 2; etc. to 4/4 music. Apparently these are the two predominate geographical areas for this particular rhythm.

In Arkansas the dance is done either as a solo or in old-time square dance figures where one couple visits all the other couples in the set to execute figures one at a time. In the precision clog, figures range from the older grand march type to variations of modern square dance figures. (One precision team leader confessed in the summer of 1976 that he got some of his figures out of a Danish folk dance book from the local library.)

The Missouri Stomp, The St. Louis Hoedown and the East Texas Breakdown are executed in a different style than any of the solo dances mentioned above and are all apparently related to the polka of northern Mexico. The Missouri version is a heavy step with one foot followed by a stamp of the other heel on the musical upbeat (ct. 1,&). The St. Louis version is the same as the Missouri except that it is preceded by a step, ball of the other foot, step, (step, ball, change) executed in two counts. The sequence is step, ball, step, stamp (no weight on stamp). The musical counts are 1, &, 2, &.

Knee Slapping

The East Texas Breakdown includes the above two sequences but the style is characterized by knee slapping in between continual stamps of the same heel while chugging slightly forward on the standing leg. These three styles of dance steps appear to be Bavarian in origin and can safely be assumed to be so. Residents of the area give credit to the Bohemians (northern Bavaria) who settled along the Mississippi and northern Mexico.

The area including Mississippi, Alabama and southern Georgia is the home of the "Buck Dance," a traditional Negro solo dance. Executed flatfooted, similar to the North Carolina clog, the main emphasis in the "Buck Dance" is a backward chug. The step sequence includes a heavy step followed by a chug backward on the same foot. The body is usually bent forward, and, in one version known as the "Buzzard's Lope," the arms appear to flap like wings.

It differs from the North Carolina clog in that the buck dance does not emphasize toe shuffles as does the clog, and the body is held more upright in North Carolina. The term "Buck Dance" has changed in recent years to mean any kind of solo dance.

Similarities

There are many references to the "Buck Dance" contests on the plantations. The Blacks learned the square dances that were done in the main plantation house and apparently added the chug, shuffle and body movements that were done in dances of African origin. The descriptions of plantation Black "square dances" sound much like a description of what we now know as "Big Circle Clog Dance" as seen in western North Carolina.

The Blacks and the Whites both added

embellishment steps to dances such as the "Virginia Reel" and other contra dances. The Whites added English and Irish type steps that emphasize an up and down motion as in hopping and skipping. The Black style is a downward thrust of the body on each step.

The Black square dance, with many variations, was performed in minstrel shows, and later the steps were done in vaudeville. Along with influence from the Irish Jig and the English clog, this style developed into the tap dance, the Charleston and other forms of popular dance. At first look it doesn't seem that the Charleston and the Clog had a common origin, but the relationship is clear when considering the forerunner of both — the Ring Shout (a Black religious dance) and Buck Dance. A dance similar to the Charleston is currently popular among Whites in the hills of West Virginia, called Flat-footing.

More Roots

One dance in particular collected recently from Yoruba, Africa, and exhibited to a class at UCLA by a professor from Yale, resembles the Charleston and more closely resembles Flat-footing as done in West Virginia. Add the arm embellishments of the old Buck and Wing, and it resembles a dance said to be from Africa done by Negroes in the South called the "Buzzard's Lope." Fancy footwork was added to this dance in America, but it is still done without chugs or shuffles in the Georgia Sea Islands.

In southern North Carolina and northern Georgia, clogging takes on the flavor of a performance more than a recreation. This is the style already mentioned as precision clogging. The figures used are the same as in Appalachian Square dancing with the addition of figures from other sources.

Precision dance teams appear more trained and execute the step sequences in unison. Big Circle Clog dance teams and groups seem more relaxed and use individual variations of the step sequences. The latter also change to a walking step if the clogging interferes with the figures.

The step sequence in both of these styles begins with a double-toe tap. It looks more like a double-toe bounce than a brush because the foot usually moves neither forward nor backward. Immediately following the double-toe is a step on the same foot in the same spot. This double-toe is predominant only in these two

styles of group clog dance and one style of solo dance — the "Blue Ridge Clog" step from Virginia which has a double heel tap on the opposite foot.

A Faster Style

In the eastern part of Virginia there are two distinct styles of clogging. One, sometimes called "Sure-Footing," is practically the same as the North Carolina style except for the lack of the double-toe tap. Instead the stepping appears a bit faster and with more up and down motion of the body. The other Virginia style (both styles are simply called "clogging" by most participants) utilizes a brush-through with the whole foot that gives the appearance of kicking something across the floor. The upper body is bent forward and the step sequences are always in unison.

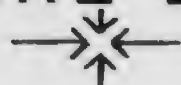
Clog is an English word not usually found in books about Black dances. At one time it referred to a "clock" dance in England. However, most people relate the name of the dance to the type of wooden-sole shoe of the same name. The English clog has a foot flap similar to the double-toe or shuffle, but there is no chug (foot slip while supporting the body). The Irish and Scottish jig steps are executed with a skip on the ball of the foot. Bavarian dances utilize heavy stamps and heel taps and African dances utilize upper body movement combined with foot shuffles and chugs.

Publicity for the Asheville, North Carolina, Clog and Smooth dance festival held every summer says that the clog was influenced by the Cherokees. Of course this is possible, but Cherokee dancing is characterized by easy bounces through the ankle and knee not at all like any of the clog dance styles.

So, from the research done by this writer, it seems that the popular Appalachian clog dance has been influenced by many styles of dance. Some areas obviously influenced more by one style than another, but most of the Appalachian styles are unique and cannot be traced to a single origin.

(This article is condensed from the manuscript of a forthcoming book by Jerry Duke who has been researching the subject for some ten years. Jerry, a native of Alabama, is folk/ethnic dance instructor and associate director of the Dobre Folk Ensemble at the University of Oregon.)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Australia

Two years ago, square dancing came to the Central Coast area of New South Wales. Before, the nearest dancing was 1½ hours drive away. Three youthful callers have started groups in the Gosford/Wyong area. Jeremy Weedon, attends the University in Sydney during the week, but returns to call for one weekly club and a second monthly club on the weekends. David Cox, who attends the University in Newcastle, and Gary Carpenter, a young apprentice electrical engineer, share a club on Friday nights in Gosford. In this way they have an opportunity to both call and dance and should exams or some other unexpected activity occur, one of the two can be on hand to keep the club operating. David also teaches a workshop one evening a month and is the Workshop Editor of the South Pacific Square Dance Review publication. Young and enthusiastic, they look forward to more square dancing in the area in the future.

Nebraska

The second meeting of the Prairie Conclave of American Folk Dancers is scheduled on March 3-5, 1978 at the Nebraska Center for Continuing Education on the University of Nebraska campus, Lincoln, Nebraska. Guest Resource Leader will be John Kaltenthaler of Pocono Pines, Pennsylvania. John is Executive Secretary of CALLERLAB, a charter member of LEGACY and serves on the Board of Directors of that group. Approximately 150

people from four states have registered for this event which will feature leadership workshops, discussion sessions along with various other activities designed to assist club officers, callers, and leaders in their efforts to enhance square and round dancing in their areas. Further details regarding this conclave may be obtained by contacting Donna and Paul Ayer, 208 N. Cherokee Rd., McCook, NE. 69001. Sponsors of Prairie Conclave are Nebraska trustees of LEGACY. They are: Paul and Donna Ayer, Dick and Jan Brown, Ed and Shirley Claflin, Paul and Darlyne Goodman, Orin and Della Hendricks, Wes and Dorothy Mohling, and Randy and Monica Sawyers.

Idaho

A new square dance hall in Boise Valley was inaugurated January 7, 1978, by the Idaho State Federation Board Meeting. Following the business meeting and a dinner, ribbon cutting ceremonies announced the Square Dance Center officially opened and an evening of square and round dancing featuring area, state and guest callers along with live music continued all evening, concluded by an afterparty arranged by Ross and Penny Crispino. Dancers in the area are thrilled to see their dreams come true with this new square dance activity center.

Nevada

The Southern Nevada callers and square dancers extend a warm invitation to other callers and dancers to join them in a Death Valley Weekend, February 24th and 25th at the Furnace Creek Ranch in Death Valley, California. A block of poolside rooms has been reserved for those without camping equipment. The rooms are limited and must be reserved. Contact Associated Square Dancers of Southern Nevada, P.O. Box 14701, Las Vegas 89114 for additional information.

Ontario

Last June Stu and Wynne Robertson of Burlington were invited to call two dances for the Munich (Germany) Dip-N-Divers during their vacation trip to Europe. The Robertsons stayed overnight with a German couple with whom they were acquainted and they found the experience overall one of sheer delight. Some of the dancers spoke English, some spoke German, but they danced together in perfect harmony. The dancers were very sharp and well-taught by their caller, Hans Gietl. The Robertsons tucked a few round dance records



Dip-N-Divers of Munich enjoyed dancing to the calling of Stu Robertson from Burlington, Ontario last June.

in their suitcase, just in case, but they found that the group knew many of the current rounds being danced in the U.S. Didi Bergdoll and his partner, Fran Hartman, teach the rounds, and although Didi had just learned to speak English in the past year or so he cued the rounds beautifully (with a bit of an accent). The trip to Europe was superb but Stu and Wynne feel that meeting and socializing with the other dancers and the hospitality offered by the Eccles and the Dieter-Kehs was the highlight of their vacation.

Louisiana

The New Orleans Callers Association held its annual installation of officers dinner recently. Outgoing President, Rocky Luminais, was presented the traditional President's Plaque. New officers installed were President Johnny Creel; Vice President E.J. Meyers; Secretary Bill Nichols, and Treasurer Fred Bouvier. A busy year is planned with workshops, clinics and seminars.

Florida

The Square Saints of St. Augustine Shores celebrated their 3rd birthday on November 1st. At the same time 23 new dancers were initiated into the club. The club dances Mainstream level every Tuesday night at the Riverview Club. All square dancers are welcome.

Germany

The Berlin Dancing Bears swing their partners in the strangest locations. They've danced in a swimming pool full of water in Florida, helped dedicate a new county jail and fire station in Texas, on buses, trains, on towers and on top of the Funkturm. Their latest event was a fast stepping square dance in the cavernous cargo hold of an Air Force C5A Galaxy. The group did some exhibition dancing at Tempel-

hof Central Airport in West Berlin as a tribute to the 30th Anniversary of the Berlin Airlift and thought it would be fun to dance in the largest airplane in the U.S. Air Force. A "Stars and Stripes" reporter heard about it and wrote an article about the Berlin Dancing Bears. M. Sgt. Cleve Cooper calls for the group.

Pennsylvania

The 10th Annual "Dance to See" sponsored by the Federation of Delaware Valley Square and Round Dancers last October was an appropriate setting for a presentation ceremony. Frank Staus, President of the Federation, presented a beautiful silver tea service to Steve and Dorothy Musial in appreciation of their extraordinary efforts as Chairmen of the 26th National Square Dance Convention. Each of the four District Chairmen assisted in the presentation and the heartfelt "thank yous" from all of the dancers are in that silver tea service.

Illinois

The Beverly Squares of Chicago celebrated their 40th anniversary with a potluck dinner and dance at Graver Park in November. Among the guests was Rosemarie Feld (nee Wuske) who brought along her accordion and accompanied caller Jerry Mathis, just as she did 30 years ago when she worked for the Park District and furnished music for the Beverly Squares. Another guest couple was Joe and Peggy Hawkes. Peggy was a member of the club in



Caller Dave Taylor was presented a gold record by Norman Merrbach of Blue Star Records for the sale of 250,000 records. Dave has been calling on the Blue Star label since the early 1960s and recently started recording a series of instructional records on the new Bee Sharp label. Our congratulations to Dave.

ROUND THE WORLD of SQUARE DANCING

1943. The visitors, warm fellowship and good food made the anniversary party a great experience and is only the beginning of what promises to be a memorable year for the Beverly Squares. — *Dick Igle*

To help promote square dancing, the Homer Family Square Dance Club of Lockport and club caller, Ron Balazs, appeared on a local T.V. show. The date was September 21, 1977, during National Square Dance Week. The Ray Rayner Show, which originates in Chicago, hosted more than three squares made up from 11 families, ages 8 and up. The club was given 15 minutes of air time, enough for a hash tip, a singing call and a quick teach of a few basics for the host, Ray Rayner. The exhibition was well received by dancers and non-dancers alike. Everyone involved had a super time. — *Ron Balazs*

Connecticut

The 11th Annual Connecticut Festival will be held March 19th from 2 to 10 P.M. in Newington. There will be dancing in 11 different halls with free bus transportation between these halls. There will be special halls for round dancing, senior citizen dancing, club level, Mainstream plus and challenge level. The Festival is co-sponsored by the associations of square dance clubs, callers, round dance teachers and the Square Dance Calendar Association. For further information contact Bob Prentice, 1845 Main St., Newington, Ct. 06111.

Massachusetts

Western Massachusetts Square and Round Dance Association is holding its first Spring Fling on May 7. There will be three halls available for dancing, plenty of parking area, and many callers and round dance leaders present. The affair will be held in Chicopee and tickets are available from association members.

New Mexico

The Shooting Stars of Albuquerque are hosting their 7th Annual Snowflake Festival February 17, 18, and 19th at Madison Middle School in Albuquerque. Lee Swain, Dick Siebenforcher and Edris Davis are scheduled to do the calling.

Utah

The Utah Round Dance Association in co-operation with Tri-Valley, OASDA and ASDCU Associations, will host the 7th Annual Round Dance Festival, "April Fool's Roundup," March 31st and April 1st. Dancing will be at the

Northwest Multipurpose Center in Salt Lake City and featured round dance leaders Jack and Darlene Chaffee will conduct the clinics and workshops.

Georgia

The 7th Annual South Georgia Jubilee will take the form of a St. Patrick's Dance on March 17th and 18th. It will be held at Mathis City Auditorium in Valdosta. Bob Bennett, Harold Thomas and Bobby Hollis will conduct the square dancing with Carol Hollis in charge of the clogging portion of the Jubilee.

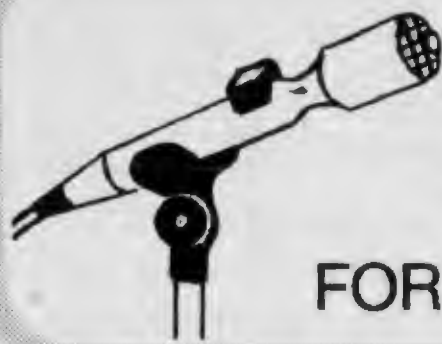
Oklahoma

The 31st Annual Festival of the North East Oklahoma Square Dance Association will be held April 1st at the Assembly Center in Tulsa. Work begins each year on the Festival the preceding October and culminates in a fantastic affair. Events scheduled start with a square dance workshop at noon and continue with a fashion show, wheelchair square dancing, informal square dancing and a round dance workshop. The Grand March preceding the evening festivities starts at 7:15 P.M. Live music will provide the accompaniment for the dancing in the Main Arena. An afterparty from Midnight to 3:00 A.M. will conclude the program.

Central District Square Dance Association held a series of fun dances each Sunday evening during the month of January. The purpose of the dances was to introduce new dancers just graduating from class to the sound of callers other than their own instructor. On February 5th an open dance will be held to top off the fun dances and officially welcome new dancers to the District. The dance will be held at the Community Center, Midwest City.

California

On the evening of January 20th the Break-A-Ways Square Dance Club hosted a dance party to honor their caller, Travis Snodgrass, as he prepares to hang up the mike and answer the demands of his expanding insurance business. His first public appearance as a caller was at the Elmcroft Elementary School in Norwalk in 1952 and if all the people he has taught to square dance were in a circle and Travis called an allemande left and right and left grand on a Friday evening he could go home for the weekend and continue on Monday night. The Break-A-Ways have extended a cordial invitation to Travis and Norma to join them as dancers. Someone muttering in the background was heard to state, "Now we will see if Travis can do all those darn things as well as he called them." — *Lynne Pearce*



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1978

BURNT IMAGE SIGHT CALLING

By Jack Lasry

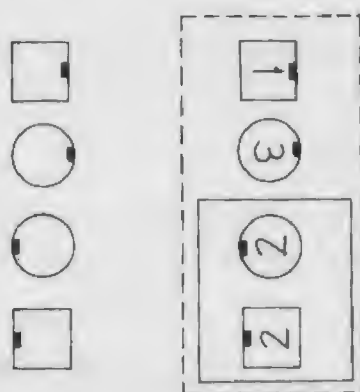
THE TERM, "burnt image," is one that I've coined to describe a particular system of sight calling. The burnt image concept is based upon taking memorized or knowledge routines and, at appropriate spots, *interrupt* the pre-planned routine with some "isolated" sight creations.

One pair of dancers have their *image burned* into the mind of the caller on the spots they are standing. The caller now creates appropriate choreography, returning the burnt image couple back to their "spots" ready to continue with the remainder of his pre-planned routine.

Let's start with a very common basic routine from the Box 1-4 formation:

Heads square thru (Box 1-4)
Swing thru, boys run
Couples circulate
Wheel and deal, pass thru
Trade by, left allemande

This routine has no doubt been called many times by each and every caller. Let's interrupt the basic routine at the completion of the couples circulate.



(Figure 1)

Looking at Figure 1, you will notice the two-faced line. I have drawn a dotted line around one particular two-faced line and a solid line around the one couple within the two-faced line that I have selected to be my *burnt image couple*. The caller must "snap shot" the burnt image couple on their spots. Now the caller can interrupt his basic routine and create by sight calling interesting combinations that will be limited to the dancers in the same two-faced line. The creations *must* be smooth and danceable so that the caller can easily return his burnt image couple back to their "spot" and continue with the balance of the memorized routine. Each time you use the same basic routine your interrupted creative choreography will be a little different as nothing is memorized.

I'll give you a couple of starting routines to get the thinking going.

(Box 1-4)

Swing thru, boys run
Couples circulate (Now create)
Tag the line right, boys cross run
Girls trade (Back to burnt image spots)
Wheel and deal, pass thru
Trade by, left allemande

(Box 1-4)

Swing thru, boys run
Couples circulate (Create)
Half tag, scoot back, boys run
Slide thru, swing thru
Boys run (Back to spot)
Wheel and deal, pass thru
Trade by, left allemande

By using this combination of burnt image and isolated sight calling you can easily create many interesting combinations and sight call your burnt image couple back to their spots.

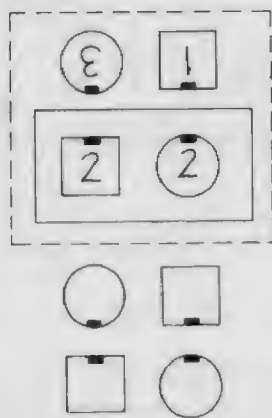
Using the same basic routine, let's select a different place from which we will interrupt our basic routine and create our own choreography. (Please turn to the next page.)

(Box 1-4)

Swing thru, boys run

Couples circulate, wheel and deal

(Now interrupt starting from the eight chain thru formation)



(Figure 2)

Select one couple thru the snap shot visualization method to be your burnt image couple. I have drawn a dotted line around the "groupie" and a solid line around the couple I have selected as my burnt image couple.

Let's see what we can create from this formation.

Do sa do to a wave, scoot back

Boys run, bend the line

Right and left thru, slide thru

(Back to burnt image spot)

Pass thru, trade by, left allemande

Touch a quarter, split circulate

Scoot back, split circulate

Boys run, right and left thru

Slide thru (Now back to burnt image)

Pass thru, trade by

Left allemande

Remember that you can create an endless number of interesting combinations through sight calling.

Let's change our memorized routine. I have selected a basic transition from Box 1-4 to a 1P2P line:

(Box 1-4)

Swing thru, girls circulate

Boys trade, boys run

Bend the line (1P2P line)

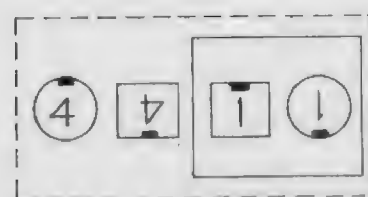
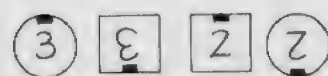
I like to interrupt this routine at the following spot:

Swing thru, girls circulate

Boys trade (Now interrupt)

From this setup each man is holding his partner's right hand and all are in sequence.

This month Jack Lasry, our Workshop Editor, takes another crack at some of the special help articles designed especially for those callers looking for variety and versatility. In the past year Jack has alternated these Workshop "specials" with such informed callers as Frank Lane, Marshall Flipppo, Earl Johnston, Mike Seastrom, Dave Taylor and Lee Helsel. Some of these same authors, along with the other caller leaders who have specific thoughts on specialized fields to share, will be doing a repeat in the coming months.



(Figure 3)

That becomes evident when we look at the ending formation of the complete routine — the 1P2P line.

With the ocean wave formed, I snap shot the position of one pair of dancers holding right hands and burn their image to their spots on the floor. Using what knowledge I have about this formation, I can work isolated sight using the four dancers in the same wave, create my choreography and return the burnt image couple to their spots and call boys run, bend the line and have a 1P2P line. Or, once they are back on their spots I can call:

Turn thru, left allemande

Grand right and left

I create my combination by sight, return the burnt image couple to their spots and select an interesting ending.

Here are a few examples to help you get started:

(Box 1-4)

Swing thru, girls circulate

Boys trade (Create)

Spin the top, recycle

SPECIAL WORKSHOP EDITORS

Jack Lasry	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

Pass the ocean, scoot back
(Back to burnt image spots)
Boys run, bend the line, left allemande

(Box 1-4)
Swing thru, girls circulate
Boys trade (Create)
Boys run, half tag
Walk and dodge, chase right
Hinge a quarter, scoot back
(Back to spots)
Grand right and left

The key to the burnt image sight concept is:

1. Your ability to "burn" the image of two dancers on their spots and remember where you left them.

2. Select from your memorized routines appropriate spots or formations to interrupt the basic routine.

3. Discipline yourself to create routines based on the same wave, line or facing couples that make up your "groupie" so you can easily place the burnt image couple back to their spots — their burnt image spots.

Burnt image sight combines the use of memorized material with "spurts" of limited sight calling — a very effective way to be creative.

TRADE THE WAVE ROUTINES

By Jack Lasry, Hollywood, Florida

Heads lead right, circle to a line
Right and left thru, dixie style to a wave
Trade the wave, swing thru, boys run
Bend the line, cross trail
Left allemande

Heads lead right, circle to a line
Right and left thru
Dixie style to a wave
Girls circulate, boys trade
Trade the wave, girls trade
Recycle, left allemande

Heads lead right, circle to a line
Square thru three quarters, courtesy turn
Dixie style to a wave
Boys trade, trade the wave
Swing thru, boys trade, turn thru
Left allemande

Heads square thru four
Do sa do to a wave
Trade the wave, boys trade
Boys cross run, girls trade
Recycle, left allemande

Heads square thru four
Right and left thru
Do sa do to a wave
Trade the wave
Left allemande

Heads square thru four
Do sa do to a wave
Eight circulate, trade the wave
Boys cross run, recycle
Square thru three quarters
Trade by, left allemande

MY OFFERING

By Michael Liston, Ramstein AB, Germany

Heads curlique, walk and dodge
Do sa do, swing thru
Girls circulate, boys trade
Boys run, couples circulate
Wheel and deal
Right and left thru
Curlique, scoot back
Box circulate, walk and dodge
Partner trade, right and left thru
Star thru, left allemande

SINGING CALL

ROLLIN' WITH THE FLOW

By Marlin Hull, Burbank, California

Record: Windsor #5074, Flip Instrumental
with Marlin Hull

OPENER, MIDDLE BREAK, ENDING
Allemande left the corner go forward two
Right and left turn back one curlique
Make an alamo ring and balance
Swing thru two by two balance once again
Swing thru two by two and then
Right and left grand grand right and left
Till you meet your own then
Do sa do your partner promenade along
Somehow it's on and on I go
Ah but I just keep on
Rollin' with the flow
FIGURE:
One and three promenade halfway
around the ring
Down the middle square thru four hands
All the way curlique
Follow your neighbor and spread
Ladies trade with a left recycle two by two
Pass thru trade by that corner lady swing
Swing that lady round and promenade the ring
And I'm never growin' old
Just keep on rollin' with the flow

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

TAKE IT EASY POLKA — Belco 274

Choreographers: Tom and Lillian Bradt

Comment: Fun routine and nice polka music. There is one band of cues.

INTRODUCTION

- 1-4 VARSOUVIANNA facing LOD Wait; Wait; Step, —, Brush, —; Stamp, Stamp, Stamp, —;

PART A

- 1-4 Heel, —, Toe, —; Fwd Two-Step; Heel, —, Toe, —; Fwd Two-Step;
5-8 Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL;
17-20 Polka Two-Step; Polka Two-Step; Polka Two-Step; Polka Two-Step end BUTTERFLY;

PART B

- 1-4 Step, —, Kick, —; Bk, Close, Fwd, —; Wheel, 2, 3, —; 4, 5, 6 M face COH, —;
5-8 Step, —, Kick, —; Bk, Close, Fwd, —; Wheel, 2, 3, —; 4, 5, 6 M face WALL, —;
9-12 Apart, Close, Apart, Close; Together, Close, Together, Turn almost to Bk to Bk; Side, Close, Side, Close; Side, Close, Turn to face partner in CLOSED, —;
13-16 Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Walk, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1-3 VARSOUVIANNA Fwd Two-Step; Fwd Two-Step; Stamp, Stamp, Stamp —.

PALI BREEZES — Belco 274

Choreographers: Ed and Mary Susans

Comment: A nice easy waltz with adequate music. Has one band of cues.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing WALL, Touch, —;

PART A

- 1-4 Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Turn SIDECAR M face RLOD, —, —;
5-8 Twinkle to BANJO, 2, 3; Twinkle Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Balance Fwd, —, —; Balance Bk, —, —; (Twirl) Side, Behind, Side end BUTTERFLY; Thru, Side, Close;
5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD:
9-12 Fwd Waltz, 2, 3; Fwd, Touch, —; Fwd Waltz; Fwd, Touch, — end OPEN;
13-16 Balance Apart, 2, 3; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn M face WALL;
SEQUENCE: A — B — A — B. Last time thru do a Dip/Twist as music fades.

DIPSY DOODLE — Grenn 14256

Choreographers: Gordon and Thelma Meisel

Comment: Not difficult yet an intermediate two-step. The tune is the popular swing number of the 30s.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

PART A

- 1-4 Fwd, —, 2, —; Fwd Two-Step; Fwd, —, 2, —; Fwd Two-Step;
5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Strolling Vine, 2, Turn, —; Vine, 2, Turn end CLOSED M face WALL, —;
9-12 Pivot, —, 2, —; 3, —, Back M face WALL, —; (Breakaway) Side, Behind, Recov, —; Side, Behind, Recov end in CLOSED M face LOD, —;

PART B

- 1-4 Fwd, —, Fwd Check, —; (Fishtail) Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, —; Manuv, —, Side, Close CLOSED M face RLOD;
5-8 1/2 R Pivot M face LOD, —, 2, —; Fwd, Close, Bk, —; Bk, —, Bk, —; Bk, Close, Fwd, —;

SEQUENCE: A — A end in BANJO, B — B — A — A end in BANJO — B — B plus Ending.

Ending:

- 1-4 Side, Close, Side, Point; Behind, Side, Thru, —; Side, Close, Side, Point; Behind, Side, Thru, —; Side/Point.

SO MUCH — Grenn 14256

Choreographers: Bill and Marie Brown

Comment: This is an easy intermediate two-step with good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side to SEMI-CLOSED facing LOD, —;

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Behind, Side, Front; Pivot, —, 2 M face LOD, —;**
 5-8 **Side, Close, Cross to SIDECAR, —; Recov, Side, Thru to BANJO, —; Fwd, Lock, Fwd, Lock; (Turn to SEMI-CLOSED) Walk, —, 2, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Circle to Face, 2, 3, —; Change Sides, 2, 3 end CLOSED M facing COH, —;**
 5-8 **Run In, 2, 3, —, Bk Out, 2, 3, —; Side, Behind, Side, Front; Pivot 1/2, —, 2 M face WALL, —;**
 9-12 **Side, Close, Cross/Check, —; Recov, Side, Thru to BUTTERFLY, —; Fwd, Lock, Fwd, Lock; Walk to SEMI-CLOSED, —, 2, —;**
 13-16 **CLOSED Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 **Side, Close, Side, Close; Apart, —, Point, —**

HAPPY SOUNDS — MacGregor 5504

Choreographers: Bill and Dottie Stephenson

Comment: Not a difficult two-step routine. The music is very good.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to BUTTERFLY, —;**

PART A

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
 5-8 **Side, Close, Cross Thru, —; Side, Close, Cross Thru M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD:

PART B

- 1-4 **Run, 2, 3, Swing; Bk, 2, 3, Touch; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY, —;**
 5-8 **Pas de basque L, 2, 3, —; Pas de basque R, 2, 3, —; (Twirl) Side, Behind, Side,**

Touch; (Rev. Twirl) Side, Behind, Side, Touch;

- 9-12 **Bk Away, 2, 3, Clap; Together, 2, 3 CLOSED, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;**
 13-16 **Side, Close, Bk, —; Side, Close, Fwd, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Apart, —, Point, —; Ack.**

BLUEBERRY HILL — Hi-Hat 958

Choreographers: Eero and Bernice Latvala

Comment: A not too difficult two-step routine.

INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;**
 5-8 **Fwd, Lock, Fwd, Lock; Fwd, —, Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8:
 17-20 **Fwd, Close, 1/4 L Turn, —; Side, —, Behind, —; (R) Turn, Close, Turn M face WALL, —; Side, —, Behind, —;**
 21-24 **Side, Close, Side, Close; Side, —, Reach Thru, —; Side, Behind, Side, Front; Pivot, —, 2 SEMI-CLOSED face LOD, —;**
 25-28 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;**
 29-32 **Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

DAY DREAMING — Hi-Hat 958

Choreographers: Bud and Shirley Parrott

Comment: Good music but the two-step routine seemed a little hectic in spots.

INTRODUCTION

- 1-2 **DIAGONAL OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;**

PART A

- 1-4 Side, Close, Cross to SIDECAR/Close, Fwd; Rock Fwd, —, Recov to CLOSED, —; Side, Close, Cross to BANJO, —; Side to CLOSED, Close, Fwd, Touch;
- 5-8 Side, Close, Cross to BANJO/Close, Fwd; Rock Fwd, —, Recov to CLOSED, —; Side, Close Cross to SIDECAR, —; Side, Close, Turn M face WALL in BUTTERFLY, Touch;
- 9-12 Side, Behind, Side/Close, Turn to OPEN face LOD; Rock Thru, —, Recov to BUTTERFLY, —; Side, Behind, Side/Close, Turn to LEFT-OPEN face RLOD; Rock Thru, Recov, Side, Pickup to CLOSED M face LOD;
- 13-16 Side, Close, Cross to SIDECAR, Side; Behind, Side, Fwd BANJO, Lock to CLOSED; Side, Close, Fwd, —; Side, Close, Bk to SIDECAR, —;

PART B

- 17-20 Cross, —, Flair/Point to BANJO, —; Cross, —, Flair/Point to SIDECAR, —; Cross, Side, Cross, Flair/Point to BANJO; Cross, —, Side, Close to SIDECAR;
- 21-24 Repeat action meas 17-20 except to end in CLOSED;
- 25-28 Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, —; Bk, Side, Close, —; Dip Bk, —, Recov/Manuv M face RLOD, —;
- 29-32 Side, Close, Pivot, —; 2 face LOD, —, Bk, —; Side, Close, Fwd, —; Run, 2, 3, 4;

SEQUENCE: A — B — A — B — A plus Ending.
Ending:

1 —, —, Apart, Point.

SINGING CALL

GIRL WITH GARDENIAS

By Johnnie Wykoff, Indianapolis, Indiana

Record: Red Boot Star #1238, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Sides face grand square one starry night

In a little town in old Mexico

I found my love down by the sea

Where soft trade winds blow four ladies chain

Chain back and promenade the square

And I lost my heart to the

Girl with gardenias in her hair

FIGURE:

The heads rollaway pass thru

Around just one make a line

Half square thru trade by

Do sa do you go do an eight chain thru

Four hands and then corner swing

Promenade the square I lost my heart

To the girl with gardenias in her hair

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MAINSTREAM DRILLS by Jack Lasry

Heads lead right circle to a line (1P2P)
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, recycle, veer left
Ferris wheel, centers swing thru
Turn thru, left allemande

Heads square thru four (Box 1-4)
Swing thru, spin the top
Hinge, coordinate, tag the line
Lady go left, gents go right
Left allemande

Heads lead right circle to a line (1P2P)
Pass the ocean, girls trade
Girls run, tag the line
Cloverleaf, zoom
Double pass thru, centers out
Bend the line

Girls square thru four
Boys pass thru face in
Do sa do to a wave
Scoot back, boys run
Left allemande

Heads square thru four (Box 1-4)
Star thru, pass thru
Wheel and deal, double pass thru
Track II, spin the top
Boys run, bend the line
Left allemande

Heads lead right circle to a line (1P2P)
Pass thru, chase right
Centers trade, hinge
Centers trade
Split circulate, boys run
Left allemande

Heads square thru four (Box 1-4)
Split two around one to a line
Ladies in men sashay
Right and left thru, slide thru
Left allemande

Heads pass thru around one to a line
Pass thru, tag the line
Track II, scoot back
Girls circulate, boys trade
Hinge, boys run, pass thru
Bend the line, right and left thru
Dixie style to an ocean wave
Slip the clutch
Left allemande

Heads square thru four (Box 1-4)
Touch a quarter, split circulate
Hinge, girls trade, swing thru
Boys run, half tag trade and roll
Left allemande

Your Workshop section this month contains 37 dances. This includes seven rounds, five singing calls and a number of drills.

SINGING CALL

I'M HAPPY EVERY DAY I LIVE

By Denny Lantz, Grants Pass, Oregon

Record: Stirrup #401, Flip Instrumental with Denny Lantz

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go once around the ring

Get on home swing there with your man

Join hands circle left go walkin' round the set

Left allemande weave the ring

I've got the world by the tail

And a rainbow round my shoulders

Do a do sa do and promenade

I work eight hours to draw my pay

And try to do some good each day

And I'm happy every day I live

FIGURE:

Those heads promenade halfway round the ring

Down the middle with right and left thru

Square thru in middle count to four

Four hands around that floor

Swing thru the outside two boys run

Do a ferris wheel then those centers pass thru

Swing the corner girl and promenade

Some folks may wonder why I'm here

But I hope I live a thousand years

And I'm happy every day I live

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TAKE A GOOD LOOK

Last month we diagrammed the first of the two quarterly selections by CALLERLAB, Trade the Wave. This month we're concentrating on the second movement, Ping Pong Circulate. You'll find the descriptive diagrams on page 26. Check them over and then use these examples by Bill Peters from his Choreo Break-down notes.

Heads lead right, circle to a line

Pass thru, tag the line right

Ferris wheel, centers swing thru

Ping pong circulate, boys go double

Centers pass thru, star thru

Pass thru, tag the line right

Ferris wheel, centers swing thru

Ping pong circulate, girls go double

Centers ladies trade

Swing thru

Tag the line, lady left, boy right

Go around one line up four

Star thru, square thru three quarters

Allemande left

Four ladies chain

Heads pass the ocean

Ping pong circulate

Square thru three quarters

Left allemande

One and three square thru

Swing thru, boys run

Ferris wheel, centers sweep a quarter

Pass the ocean

Ping pong circulate

Recycle, pass thru

Allemande left

Four ladies chain three quarters

Heads pass the ocean

Ping pong circulate

Swing thru, boys run

Tag the line, lady left, boy right

Go around one line up four

Right and left thru

Pass thru, tag the line right

Ferris wheel, centers swing thru

Ping pong circulate

Swing thru, boys run

Tag the line, lady left, boy right

Left allemande

SINGING CALL

WESTBOUND AND DOWN

By Art Springer, Tampa, Florida

Record: Mustang #176, Flip Instrumental with Art Springer

OPENER, MIDDLE BREAK, ENDING

Circle left

Westbound and down loaded up and truckin'

We got a job they said couldn't be done

Allemande left your corner

Turn partner by the right

Men star left once around you run

Turn thru at home go left allemande

Come on back and swing her promenade

We got a long way to go and

A short time to get there

Let that hammer down and let 'em roll

FIGURE:

Head two couples square thru sides rollaway

When you meet outside two swing thru

Boys run right do the

Right and left thru tonight pass thru

Wheel and deal square thru three quarters

Swing that corner girl

Left allemande new corner promenade

Keep your eyes upon the road

Your mind upon the load

Let that hammer down and let 'em roll

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Four ladies chain across
Four ladies chain three quarters round
Heads right and left thru
All four couples forward and back
All four couples roll a half sashay
Heads square thru
Right and left grand

Heads half square thru
Right and left thru the outside two
Face your partner back away
Lines of four go forward and back
Centers arch ends turn out
Around one, down the middle
Right and left thru, half square thru
Right and left thru the outside two
Face your partner back out
Centers arch ends turn out
Around one, down the middle
Cross trail thru, left allemande

Sides right and left thru
Heads square thru four hands
Split two around one and line up four
Forward eight to the middle and back
Box the gnat, right and left thru
Just the ends star thru
Pass thru down the middle
Separate around one and line up four
Box the gnat
Right and left allemande

Four ladies chain
Sides right and left thru
Heads square thru three quarters round
Separate around one, down the middle
Right and left thru
Pass thru, right and left thru
Circle four half way around
Dive thru, pass thru
Left allemande

Four ladies chain across
Heads pass thru
Separate behind the sides stand
Sides box the gnat
Everyone right and left grand

Here's a traditional call to add variety.

DIP AND DIVE

First old couple bow and swing
Lead right out to the right of the ring
Circle up half and don't you blunder
Inside arch and the outside under

Dip and dive across the square
It's over and under with your lady fair
Keep on a goin' and don't be slow
Now duck to the middle and on you go
It's over to couple three and circle four
(Break it up with a do paso or a do si do or a dive for the oyster, etc.)

Circle up four again
Dive on thru to couple number four
Circle up half and don't you blunder
Inside arch and the outside under
(etc.)

Now duck on thru and home you go
Everybody swing

Promenade

EXPLANATION: Couple number one leads right to circle half with couple number two. Starting from this position, couple two makes an arch and couple number one dives thru and when they reach the middle, makes an arch. Couple number four now dives through the arch while couple number two who is facing out does a California twirl. The arching and diving action continues until all three couples are back in their starting position. Whenever a couple faces out, they automatically California twirl to face back in towards the center of the square ready to dive thru. Whenever a couple dives to the center of the square, they immediately make an arch.

SINGING CALL ADAPTATION

IT'S A GOOD DAY

Adapted by David Cox, East Gosford, Australia

Record: Windsor 5056

OPENER, MIDDLE BREAK, ENDING

Four ladies chain, you turn 'em round
Heads square thru while the sides promenade
Half way 'round the ring

And then a right and left thru
Left allemande, and weave 'round that ring
It's a good day for cleaning your shoes
Do sa do, promenade 'em by twos
Everything to gain and nothing to lose
It's a good day from morning till night

FIGURE

Heads promenade three quarters around
Sides a right and left thru
And you turn 'em around

Pass thru and do sa do one time you know
Star thru, and two ladies chain
Cross trail thru and the corner you swing
Swing that girl, promenade 'em again
Everything to gain and nothing to lose
It's a good day from morning till night

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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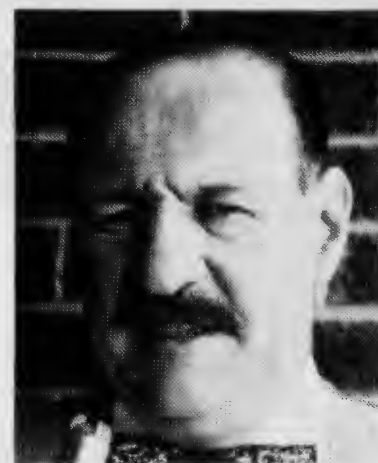
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CALLER of the MONTH



Paul Hartman — Wheaton, Maryland

DRAGGED to his first square dance in 1946 by his favorite gal, Fran (whom he married in September, 1946), six months later Paul Hartman called his first dance in his home town of Baltimore. In the intervening years Paul and Fran have traveled regionally, have taught thousands to square dance and have been on the staff of countless local and regional festivals and special dances.

During 1949 and 1950 Paul's work with the U.S. government took him to Germany, where he became the first caller ever to call a square dance in a country that has hundreds of dancers today, dancers for whom the Hartmans have called numerous times since then. During his last calling tour in Europe, Paul called in eleven cities in Germany in addition to two dances in England.

In the early days of Paul's calling he used live music exclusively, because acceptable instrumental square dance records were not available and the same musicians Paul used then still play for him on the rare occasions when live music can be used. Over the past years Paul has recorded on the Top and Family Squares labels and has two teaching LP's on the market, one of which is "Instant Square Dancing for Begin-

ners," a one-night stand party type record. Paul has also written a number of articles for national square dance magazines as well as the Washington, D.C. Area Callers Association of which he is a past president. He has served the association in many official capacities and was the innovator of the Booster Club and the popular Class Level Series dances.

In addition to calling for four clubs, Paul also teaches three beginners' classes each year. He has also taught callers' classes, has served as coach to several aspiring callers, has worked with teachers-to-be at the University of Maryland and collaborates in his teaching with the Montgomery County Department of Recreation. He delights in doing about 60 one-night stand party dances for beginners each year. His favorite of these occurred recently when he had 250 members of Congress plus 450 of their guests all square dancing and loving it.

The Hartman's two daughters, Fran Lee and Holly, were taught to square dance by their dad at a tender age and have been involved in the activity ever since. Fran Lee is at present working in Germany where she and Didi Bergdoll comprise an active round dance leader team operating out of Munich.

Paul retired as a civilian employee of the U.S. government after 32 years of service and now plans to devote more time to square dancing activities. Thus the Hartmans hope to be able to make greater inroads among the public school teachers so that they, in turn, can imbue the future square dancers with the proper spirit of square dancing.

(**LETTERS**, continued from page 3)
accomplishing my goals of building this activity in Italy. The various articles and caller's tips are

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a big asset. Thanks again, and keep up the good work.

Willie Womble

APO New York, New York

Dear Editor:

I have used your Handbooks as giveaways to new dancer class members (Basic), and later the Extended and Mainstream as these dancers progress. The latter will be an excellent item for graduates joining the club and will be an equally excellent replacement for the old Extended 75. There have certainly been a few changes since the 1972 edition.

Frank Holyoake

Ottawa, Ontario, Canada

Dear Editor:

Your new Extended and Mainstream Handbook is very good and square dancing certainly benefits by its existence. However, one definition appears to be incorrect — that is #85, Peel Off. The definition indicates that the lead people will move forward slightly and turn away from each other. Then, in your Styling Tip, you emphasize that the lead people must "take a short step forward before starting the peeling motion." The correct definition of peel off does not have the lead people stepping forward at all — they turn away immediately. The idea always has been that the lead people "split the difference" between themselves and the trailing people. In fact, your diagram of the figure shows the lead dancers "splitting the difference," but this is not what is said in your definition or in your Styling Tip. . . . One other point on peel off. In your Styling comments you state that the call does not necessarily end in lines of four. But a two-faced line is a line of four, it just has two people facing the other direction, All peel offs end either with all



Jay Henderson

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Wes Wessinger

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dancers facing the same way or in a two-faced line, assuming four people are active as you intend.... It would be much simpler to say that all peel offs end either in a line with all dancers facing the same direction or in a two-faced line.

Ed Foote
Wexford, Pennsylvania

Good points — and true! We appreciate having readers write to tell us when we goof or fail to describe a movement clearly.—Editor

Dear Editor:

I have been a subscriber to your magazine since November, 1968. I have in my possession all copies through December, 1976. Since my storage space is limited, they are available to any one who wants them for archival or similar purpose for the transportation costs.

Lyle Parks
840 So. Lyon Avenue
Hemet, California 92343

Dear Editor:

As an advocate of proper square dance attire, I was extremely disappointed to see the President of the United States dancing in a short sleeved shirt. No excuse.

Jack Neff
Albuquerque, New Mexico

We, too, were disappointed that the President wasn't dressed for square dancing. However, according to those who attended, he hadn't planned to dance but made a brief appearance and decided to stay — to everyone's delight. Perhaps next time he'll dress up. — Editor.

Dear Editor:

A number of square dancers who have arrived in Nanaimo on weekends when the majority of information outlets are closed have

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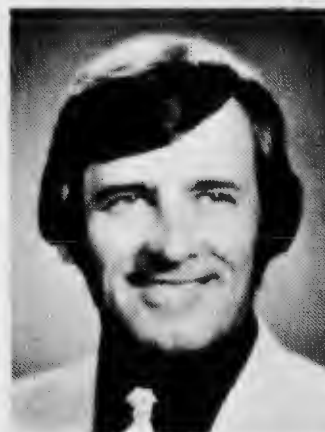
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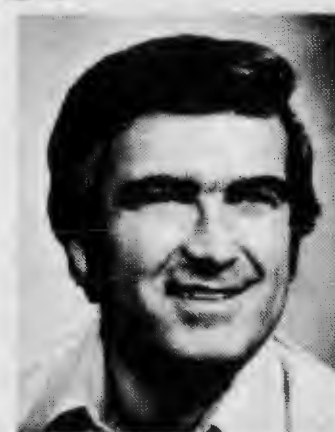
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 - TNT 115 Prissy Round cued by Charles Lovelace
 - TNT 116 Sunny Side by Gordon Fineout
 - TNT 117 Moon Eyes Round cued by Dort Fuhrman
 - TNT 118 Roll Out the Barrel by Sam Mitchell
- (A reproduction of Elite 102 by request)



Joe
Prystupa



Larry
Prior



Sam
Mitchell

been very disappointed when square dances could not be located. As a possible solution to this problem we have written a letter of information to all hotels, motels and trailer parks in the area which will be kept on file at their registration desks. Letter includes phone numbers of executive members of both clubs. So, please do make that all-important inquiry, folks, as soon as you arrive.

Amalgam-Eighters and
Traveling Squares
Nanaimo, British Columbia, Canada

Dear Editor:

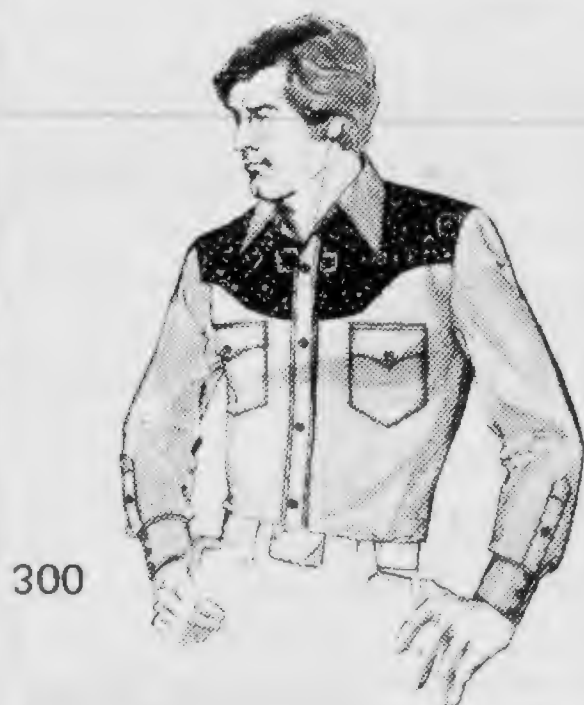
We enjoy your magazine very much and I particularly enjoy the articles on fashion. The series of articles by Lee Kopman were tremendous.

Ralph and Wilma Bender
Houston, Texas

Dear Editor:

Our belated thanks to you for sending us the ASDS Award which we presented to Marian and George Dukat at the Nebraska State Convention on October 1st. We had it framed and

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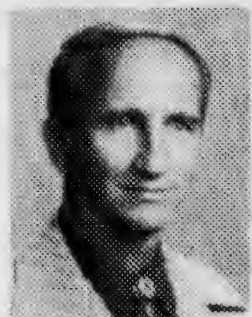
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 RH 206 On the Rebound by Darryl McMillan
 RH 302 It's Enough by Bill Terrell
 RH 401 Sitting On Top of the World by Johnny Walter
 RH 501 I Feel a Hitch Hike Coming On by Tony Oxendine

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Darryl McMillan, P.O. Drawer 880, Lynn Haven, Florida 32444, Phone (904) 265-2050

presented it to them on the final night of our Convention. They were very surprised and very pleased with it. I don't think we could have found a more appropriate gift. This is a nice idea and we appreciate your preparing it for our use.

Darlyne and Paul Goodman
 Norfolk, Nebraska

We're delighted to be able to present "Certificates of Appreciation" to outgoing presidents of associations. A note to us with the name of the couple involved, the association to which

they have been president and the address of the incoming president or secretary to whom the certificate is to be sent is all that is needed. Postage and handling amounting to 25¢ is always gratefully received. — Editor

Dear Editor:

Yours for better dancing in the square pattern and less emphasis on continuous clutter of nearly undanceable figures, poorly taught and soon forgotten. Perhaps some people like confusion on the dance floor. Last night it was "exchange the diamond" which wasn't too bad,

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but along with four other little gems, some of us left the place with a question, "Is this recreation?" "Share the Wealth - Confuse a New Couple."

Dick Owings
San Juan Capistrano, California



Dear Editor:

Thought you might like to see we are now "mobile" as the enclosed picture of our trailer indicates. The Jubilee Square Dance Shop will now be able to travel to various square dance

festivals and events to be of service.

Lester and Eleanor Ghertner
Campbell, California

Dear Editor:

We read Sets in Order from cover to cover as soon as we pick up the mail (even if we should be doing something else). This has been going on for more than 17 years. As we choose most of our records and dances by mail, we appreciate your round dance cues, reviews and polls to help make our choices. We also pick our vacations and special events from the information in Sets in Order (excuse me, SQUARE DANCING). Thanks for being there.

Lee Mackay, Provo, Utah

Dear Editor:

I would like to reply to the letter from the lady who is a part of a team of round dance leaders and who objects to the idea of cueing. . . . I assume this couple would be willing to look after the rounds at a dance our square dance club might have if we were prepared to pay them their usual fee. But why should we? After all, the newest dancer in our group can put records on the caller's turntable and since



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there is not to be any cues, why pay a round dance leader? Why not let the dancers memorize a set figure for each of the square dance records and not use a caller either? (If hall rental costs keep going up we may have to do this anyhow.) I cannot believe any true leader in this activity actually believes it is the responsibility of the dancer to spend hours memorizing complete dance routines — at least two new ones a month — or get out of the activity. I'm certain we would have a lot more dropouts under these circumstances. The idea is

supposed to be to have fun and relaxation. It is the responsibility of the round dance leaders and square dance callers to learn and memorize the new routines and movements so that they can cue (or call) the dancers through the entire dance. That is what they pay us for. If this lady wants an exclusive club of only the most ardent round dancers she is going about it in the right way — but it is not the way to provide entertainment to the thousands of typical square/round dancers.

Bill Kiley, Park Forest, Illinois

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SINGING CALL

INVISIBLE TEARS — Bogan 1300

Key: C Tempo: 128 Range: HA

Caller: Sleepy Browning LA

Synopsis: (Break) Join hands make ring and circle — allemande left alamo style — swing thru two by two — balance — swing thru two by two — boys run right — partner trade — left allemande — weave ring — promenade (Figure) Heads square thru four hands — do sa do corner — curlique — follow your neighbor — spread — make a wave — swing thru — boys run right — ferris wheel — centers pass thru — swing corner — promenade (Alternate Figure) Heads square thru four hands — with sides make right hand star — heads star by left once around — corner do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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HC	
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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Comment: A nice tune called in nice style by Sleepy, the choreography seems very ample for good dancing. The engineering in the recording could have been better. Volume on the instrumental is on the low side and called side does not seem full. Rating: ☆☆

**SEÑORITA BE CAREFUL WITH MY HEART
—FTC 32022**

**Key: C Tempo: 132 Range: HC
Caller: Harold Bausch LC**

Synopsis: (Break) Join hands circle left — walk around corner — see saw own — men star right once around — left allemande corner — weave ring — do sa do own — promenade home (Figure) Head couples promenade halfway — side couples promenade three quarters — fall in behind heads — zoom — pass thru — right and left thru — swing thru two by two — turn thru — swing corner — promenade her home.

Comment: A rendition of a tune with lyrics and words that offer a "Spanish feel." Good piano lead majority of the time with clarinet lead assisting. Music very acceptable. Figure simple enough for all clubs. Rating: ☆☆

**THERE'S NOT A STAR LEFT IN TEXAS —
Blue Star 2050**

**Key: D Tempo: 130 Range: HC Sharp
Caller: Marshall Flippo LB**

Synopsis: (Break) Allemande left alamo style — balance there — swing thru — forward two — rock it — swing thru — meet partner — turn thru — left allemande — weave ring — swing partner — promenade (Figure) Head two square thru four hands — corner do sa do — curlique — scoot back — boys fold — two ladies chain across — flutter wheel — slide thru — swing corner — promenade.

Comment: Tempo is not the same on both sides. Instrumental about 135 BPM and recorded side is 130. Flip does not come through on the recorded side as per past performances. Overall dance and music is above average with Flip cruising easily as usual. This particular recording does not seem full soundwise. Rating: ☆☆

MOODY BLUES — D & R 125

**Key: F Tempo: 132 Range: HC
Caller: Ron Russell LA**

Synopsis: (Break) Sides face grand spin (Figure) Heads square thru four hands — do sa do corner — spin chain thru — girls circulate two times around — turn thru — allemande left — do sa do — swing corner — promenade.

Comment: Different use of violins in this release makes an interesting instrumental

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when you add a flute. Figure is very standard with nothing unusual. Opener offers grand spin. Rating: ☆☆

AFTER THE LOVIN' — Continental 2001

Key: B Flat Tempo: 128 Range: HB Flat
Caller: Jack Drake LB Flat

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead to right circle four — break to a line — pass thru — chase right — boys run around that girl — right and left thru — slide thru — square thru

three quarters — swing corner — promenade.
Comment: Continental Recordings makes it debut in the square dance field this month. A label from the parent company of Windsor. A good entry into the market with the figure of chase right being incorporated. Jack does nice job on first release. Voices in background are also used on instrumental. Introduction may be tricky for some callers. Rating: ☆☆

ROLLIN' WITH THE FLOW — Windsor 5074
Key: D Tempo: 128 Range: HB
Caller: Marlin Hull LB



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Square Dance Man

by Larry Letson



Bill Barner

Synopsis: Complete call printed in Workshop.

Comment: One of the best tunes and releases this month. Good rhythm track featuring banjo. Figure uses follow your neighbor and spread. Backup voices give nice feel on instrumental. A good buy for callers.

Rating: ☆☆☆

WESTBOUND AND DOWN – Mustang 176

Key: F Tempo: 135 Range: HA
Caller: Art Springer LC

Synopsis: Complete call printed in Workshop.

Comment: A good recording if slowed slightly. Art does another good job of recording.

Easy figure with nice instrumental that should make this a popular buy. Unusual and different ending that callers must prepare for.

Rating: ☆☆☆

GIRL WITH GARDENIAS –

Red Boot Star 1238

Key: C Minor Tempo: 130 Range: HC
Caller: Johnnie Wykoff LC

Synopsis: Complete call printed in Workshop.

Comment: An exceptionally good instrumental with nice job by Johnnie. Use of marimba, bass and drum makes nice listening. Callers will have to work not on tune, but metering



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to make it successful. An overall good buy
 for record case. Rating: ☆☆+

I'M HAPPY EVERY DAY I LIVE — Stirrup 401

Key: A Tempo: 128 Range: HC Sharp
 Caller: Denny Lantz LA

Synopsis: Complete call printed in Workshop.
Comment: Once again, another new company
 with indication of good releases now and in
 the future. This release uses follow your
 neighbor or alternate figure. Very good
 instrumental featuring guitar and banjo.
 Very good dancer reaction. Rating: ☆☆+

I GOT THE HOSS — D & R 124

Caller: Ron Parry Tempo: 132

Synopsis: (Break) Four ladies promenade once
 — swing at home — join hands circle left —
 left allemande — weave ring — do sa do —
 promenade (Figure) Heads square thru four
 hands — do sa do corner — swing thru —
 boys trade — turn thru — left allemande —
 weave ring — do sa do — promenade.

Comment: An average release with average
 figure — nothing outstanding in the tune.
 Rhythm and caller's ability to get a floor
 "up" may be the only factor to make this
 release successful. Rating: ☆+

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LH-1021 WILD ABOUT HARRY Flip/Inst. Caller: Walt McNeel

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EASTBOUND AND DOWN — D & R 126**Key: G** **Tempo: 130** **Range: HD**
Caller: Dale Dockery **LE****Synopsis:** (Break) Circle left — allemande corner — home do sa do — four boys star left — turn partner by right — allemande corner — come back one promenade (Figure) Heads promenade halfway — down middle square thru four hands — swing thru — four boys run — ferris wheel — square thru three hands — swing corner — promenade.**Comment:** This is second release of this tune this month. The other company calls it Westbound and Down. This reviewer will have to lean towards the other release. This endeavor is above average and some may select this over the other. **Rating: ☆☆****WILD ABOUT HARRY — Longhorn 1021****Key: B Flat** **Tempo: 128** **Range: HD**
Caller: Walt McNeel **LB Flat****Synopsis:** (Break) Ladies center back to back — men promenade outside — home do paso — partner left — corner right — partner left full turn — ladies chain — girls star back — roll promenade (Figure) Heads star thru — California twirl — swing thru — boys run — couples circulate — wheel and deal — veer to left — ferris wheel — centers square thruthree quarters — swing corner — promenade.
Comment: Average instrumental using many instruments, seemingly. Figure dances smoothly and well enough for majority of club dances. This tune also has been previously recorded many times. **Rating: ☆☆****ROLLIN' WITH THE FLOW — Chinook 004****Key: C** **Tempo: 132** **Range: HC**
Caller: Daryl Clendenin **LA****Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — with sides right hand star — heads star left — corner do sa do — curlique — scoot back — corner swing — promenade.**Comment:** Tempo could be reduced for easier danceability. Figure works without problems. Easy tune to handle for callers. Music above average. **Rating: ☆☆****THE ONLY HELL MY MOTHER EVER RAISED — Chinook 005****Key: B & C** **Tempo: 130** **Range: HC**
Caller: Daryl Clendenin **LB****Synopsis:** (Break) Circle left — left allemande corner — do sa do own — men star left once**CHAPARRAL RECORDS**1425 Oakhill Drive
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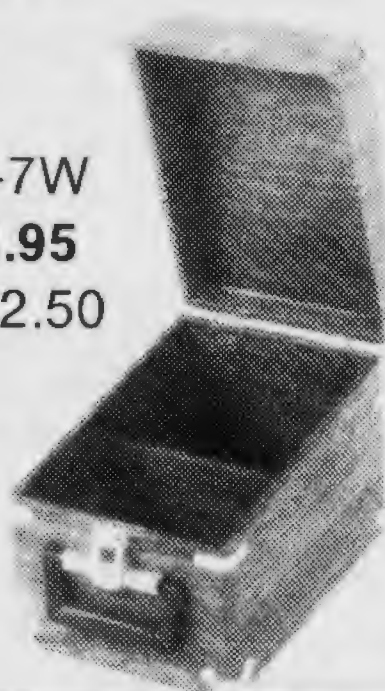
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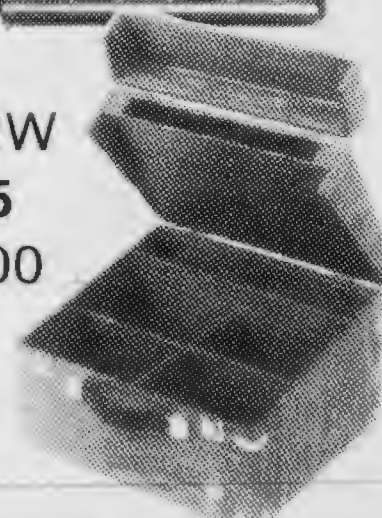


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around — turn thru with partner — left
allemande — promenade (Figure) Heads
square thru four hands — do sa do corner —
swing thru two by two — boys run right —
tag the line — face right — wheel and deal —
turn thru — left allemande — promenade.

Comment: This reviewer questions the need for recording companies to use titles of this nature in the best interest of square dancing. The tune is average and figure is easily danced. Their last release was musically better. Rating: ☆+

**THAT'S WHEN MY WOMAN BEGINS —
Thunderbird 174**

**Key: C Tempo: 140 Range: HC
Caller: Bud Whitten LC**

Synopsis: (Break) Sides face grand square — left
allemande — weave ring — do sa do —
promenade (Figure) Heads promenade half-
way around — down middle — square thru
four hands — right and left thru — touch a
quarter — follow your neighbor — then
spread — all eight circulate — corner swing —
promenade.

Comment: This record is by far too fast. Don't know who timed this but dancers have to FLY. Slowed may make it danceable but will also change key for callers. Bud does nice job while calling this race. Rating: ☆+

WHAT WOULD THE MOON SAY — D&R 122

**Key: G Tempo: 130 Range: HB
Caller: Sam Atkinson LC**

Synopsis: (Break) Circle left — left allemande
corner — do sa do — four girls promenade
once around — swing — left allemande — do
sa do — promenade (Figure) Heads square
thru four hands — do sa do corner — swing
thru — boys run right — half tag — scoot
back — boys run right — slide thru — swing
— left allemande — do sa do — promenade.

Comment: Figure is interesting, easy tune and music is adequate. Music seems to override

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The World On A String, Laughter In The Rain, Roll
You Like a Wheel, Sunflower

caller in spots, making it difficult for dancers in large halls. Overall an above average release.
Rating: ☆☆

STAIRWAY TO PARADISE — FTC 32021

Key: A Tempo: 132 Range: HC Sharp LA
Caller: Ed Fraidenburg

Synopsis: (Break) Circle left — allemande corner — turn partner by right — four men promenade inside — star thru own — partner trade — left allemande — promenade (Figure) Heads promenade halfway — sides do sa do — turn thru — walk around one — make a line — right and left thru — square

thru four hands — trade by — swing — promenade.

Comment: A former release on "Top." Has a nice melody and recorded well. Music seems a little heavy on called side. Figure works satisfactorily.
Rating: ☆☆

I'LL FLY AWAY — Payote 200

Key: D Tempo: 128 Range: HB LA
Caller: Don Ross

Synopsis: (Break) Four ladies promenade — swing own at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway —

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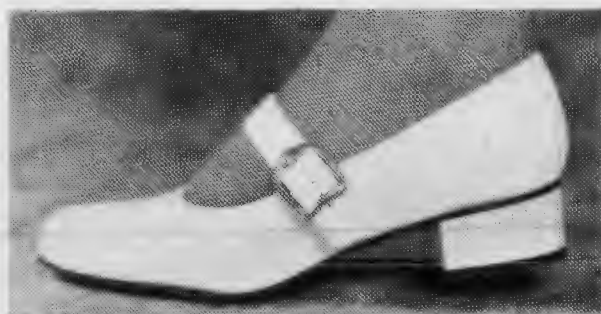


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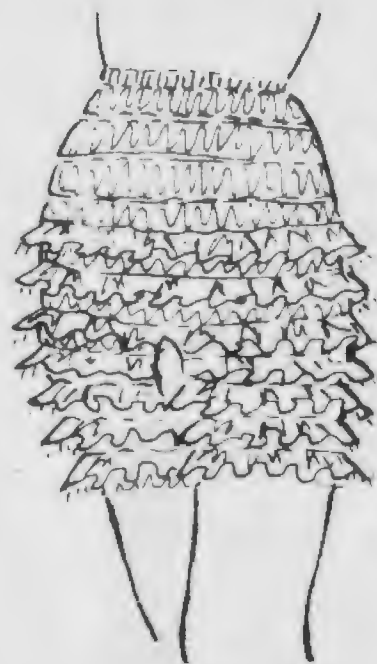
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into middle — square thru four hands — swing thru outside two — boys run right — ferris wheel — square thru three hands — corner swing — promenade.

Comment: Another new company has joined the ranks of square dance labels. This release offers a strictly western semi-religious instrumental with use of a very average figure adaption. Duet is used on called side with one voice on instrumental side which does not seem to assist in the overall release.

Rating: ☆+

HOEDOWNS

GETTING IT ON — Kalox 1210

Key: G Flat **Tempo: 128**
Music: Kalox Rhythm Boys — Bass, Drums, Vibes, Violin, Guitar, Trumpet, Banjo

WHATJAMACALLIT — Flip side to Getting It On

Key: A Flat **Tempo: 128**
Music: Kalox Rhythm Boys — Bass, Drums, Violin, Guitar, Trumpet, Banjo

Comment: Both hoedowns have different feel and makeup for the caller. "Getting It On" is modern in its rendition with vibes and will



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appeal to some. "Whatjamacallit" has more
of traditional flavor. Rating: ☆☆

HEADING EAST — Scope 324

Key: E Flat **Tempo: 130**
Music: The Country Players

ROCK HOEDOWN — Flip side to Heading East

Key: F **Tempo: 120**
Music: The Country Players

Comment: The Rock Hoedown side is basically novelty and some callers may enjoy usage. The Heading East features fine piano and banjo duo. Callers will really have to judge for themselves on these. Rating: ☆+

SADDLEROMP — Stirrup 1101

Key: C **Tempo: 128**
Music: Stable Sound — Banjo, Bass, Guitar, Drums, Mandolin, Fiddle

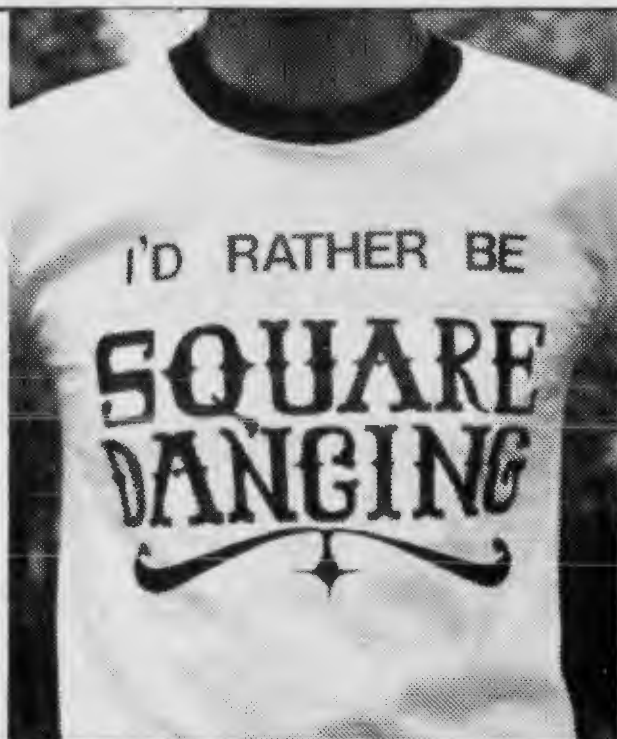
CINCH — Flip side to Saddleromp

Key: A **Tempo: 128**
Music: Stable Sound — Banjo, Bass, Guitar, Drums, Mandolin, Fiddle

Comment: These two hoedowns are well recorded balance. Rating: ☆☆☆

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A NEW SERVICE

For years SIOASDS has been compiling and sending to record dealers lists of current square and round dance record releases. These, in turn, have been handed out to interested customers. Because of the timeliness of these lists we are changing our procedure. In the future you will find the current release form in your copy of **SQUARE DANCING**. In this way an estimated 75,000 interested square dancers will have the new record information while it is still "hot."

CURRENT RELEASES

February, 1978

SQUARE & ROUND DANCE RECORDS

FLIPS

El Paso — H. Lackey	Kal	1211
Hello Hello — W. Wessinger	SC	624
Honky Tonk Woman's Man — H. Thomas	MR	101
I Don't Wanta Be Alone Tonight — A. Petrerre	BS	2053
Love Love Love One More Time — H. Lackey	Kal	1211
One Man Show — J. Henderson	SC	623
Roll Out The Barrel — S. Mitchell	TNT	118
Say Si Si — H. Bausch	FTC	32023
Somebody Loves You — J. Jeeter	Bog	1302
The Race Is On — B. Ferrell	MR	102
Walk Me to the Door — R. Chapman	BS	2052

ROUNDS

Couldn't Have Been Any Better (with cues)	MUS	177
Hey Mr. Guitar/Alicia's Waltz	GR	14259
Linger Rhumba (with cues)	DR	645
Moon Eyes (with cues)	TNT	117
We Got Fun (with cues)	DR	644

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WW 902 "AMONG MY
SOUVENIRS"

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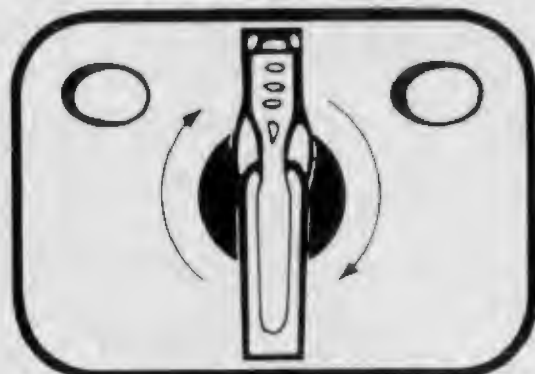
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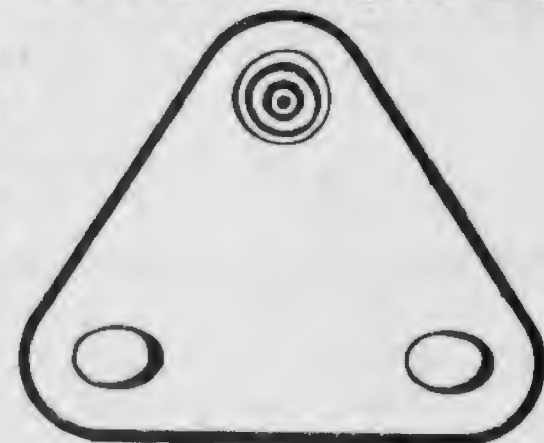
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DOUBLE-SIDED SNAP-ON



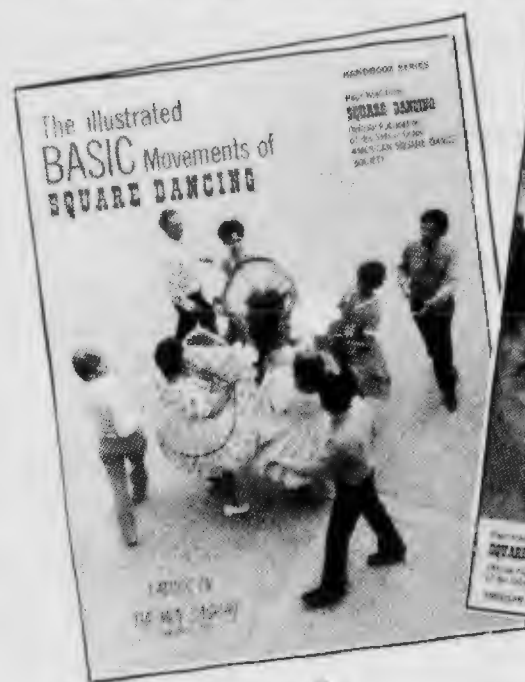
At Your Square Dance Shop and Badge Maker

DEALERS: Write for brochure for full information.

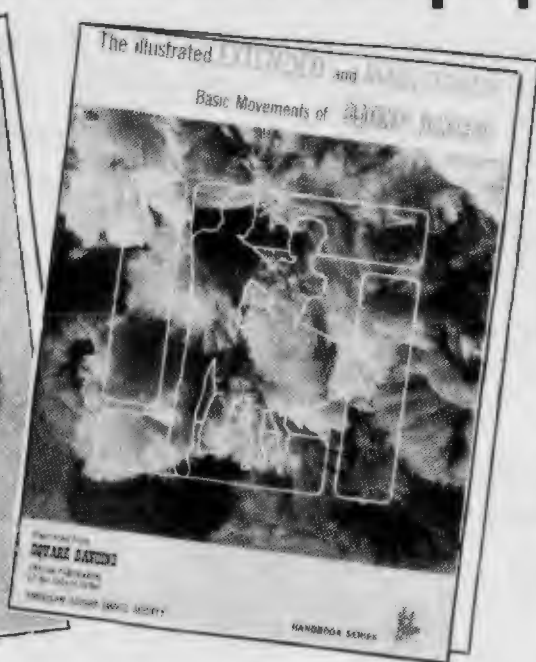
Don Hadlock, 24813 Broadmore Ave., Hayward, CA 94544

The S/D Shopper's Mart

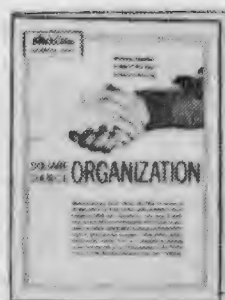
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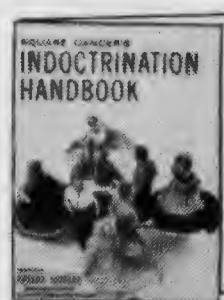
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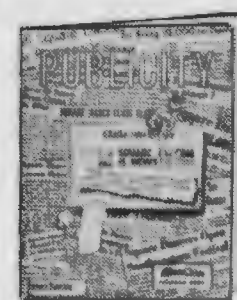
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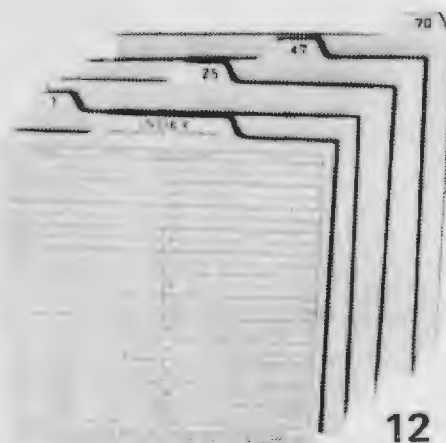
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9. Youth in Square Dancing (50¢ each)



10

11

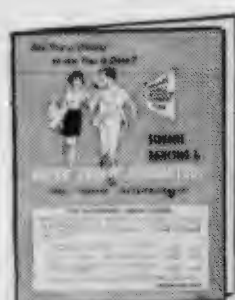


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10. Plastic Record Sleeves (\$12.50 per 100, plus \$2.00 postage)
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12. Record case index divider cards (\$2.50 per set plus \$1.00 postage)



13



14



15



16

17



18



19



20

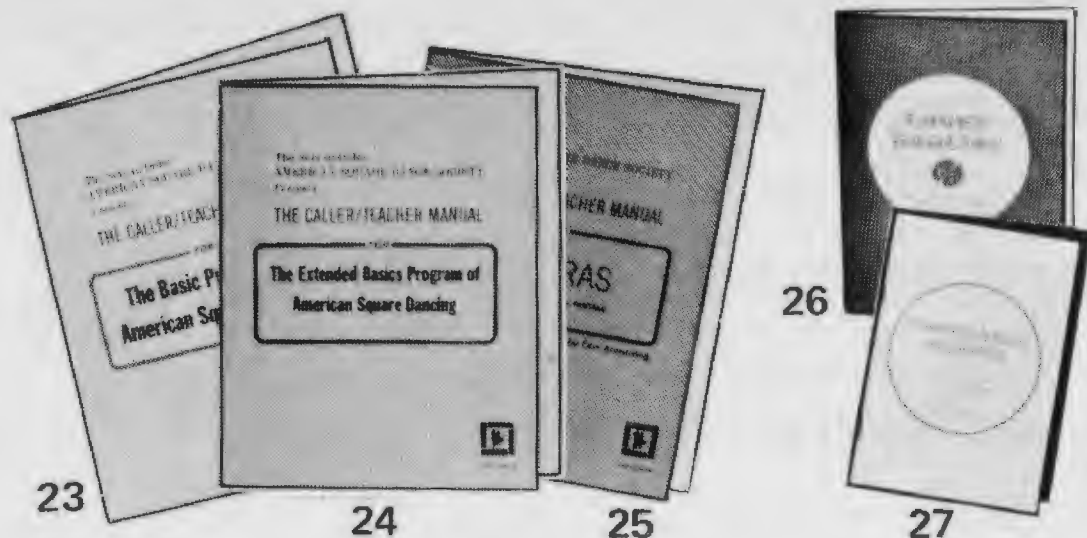


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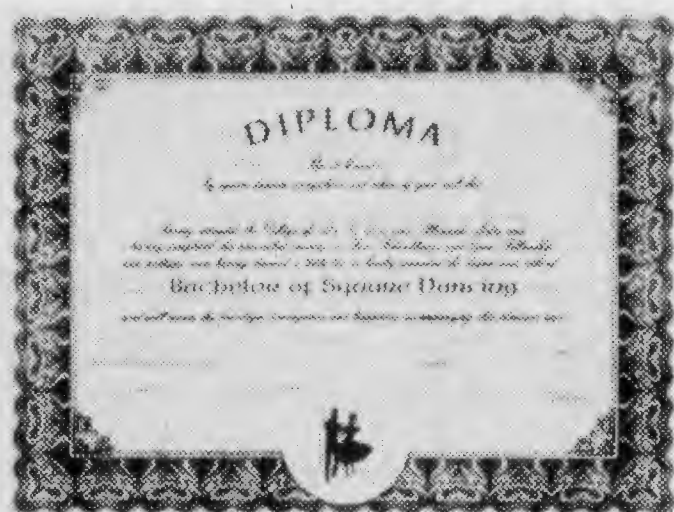


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13. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$3.50 each plus postage – 1 or 2 binders \$1.25; 3 or 4 binders \$1.75)
14. Non-Dancer Promotional Four-page Flyer (\$3.00 per 100; \$20.00 per 1000)
15. Basic Check Lists – Corresponding to the 2 Basic Handbooks (\$1.00 per dozen)
16. Velco Slo-Down (or) 17. Velco Spee-Dup (\$2.75 plus \$1.25 postage; total per can \$4.00) (Canada and Foreign \$3.15 per can plus \$1.75 – U.S. Funds – on both items)
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 26. American Round Dancing — Hamilton (\$2.50)
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28
29

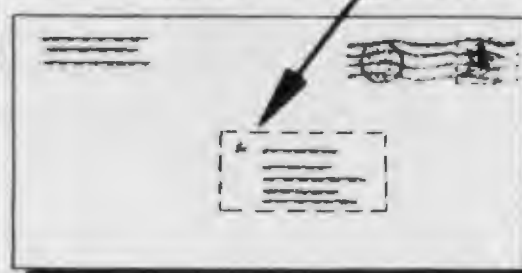


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28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each plus 20¢ postage)
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Note: When sending in your order or subscription use this tag. Simply cut on the dotted lines and affix to the front of your envelope if you wish.



31

The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

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No.	Qty	Description	Cost Each	Total

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(WORLD RECORDS,

continued from page 20)

make up a square — and a little bit more. For good luck, they have an aunt and an uncle Nadine and Sharold Hamilton from Seattle, Washington, who are actively dancing.

John and Frances Berger from Orlando, Florida, have been square dancing together for 43 years and each had racked up a few additional years of square dancing before they met at a square dance. In the beginning, before square dancing was the popular activity it is to-

day, they perhaps danced only 6 or 8 times a year, but they did dance every time there was a square dance held within their area.

Still dancing at the age of 81, George Barrow, Orlando, Florida, has been square dancing for 60 years and averages better than two square dances a month.

Some sort of a distance record is held by Lyle and Vera Bratton and the Shavano Shufflers of Salida, Colorado, who have traveled via their special van more than 9,760 miles during the past year to dance with other clubs in their



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Petticoats have matching cotton blend tops 3" to 5" unless shorter than 18". All slips have four tiers. ¾" non-roll elastic top.

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Multi-Colors add \$2.00 extra

Postage \$1.00 each. West Coast \$1.50 on one, \$1.00 each on two or more.

Most orders shipped within three days. Write for club discounts on slips.

Now in stock #22 Round Toe Ringo — ½" heel. Black & White \$12.50; Silver & Gold \$14.50.

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Colors: White, Red, Lime, Deep Yellow, Hot Pink, Black, Purple, Light Blue, Light Pink, Orange, Navy and Brown. Length 19" through 22" stocks. Also 18" or 23" to 26" by Special Order.

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Special Order 35 yds. \$20.95

All Special Order Slips, less than 18" long or over 23" long or having less than 35 yards of material — NO RETURNS.



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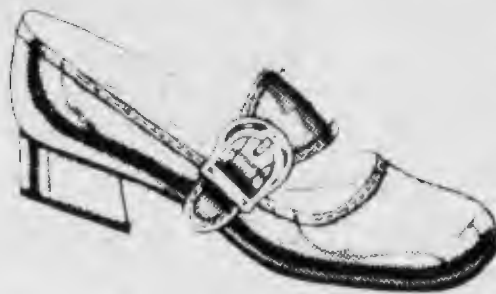
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state. During that time they have "stolen" and retrieved 60 club banners. As a matter of fact, they had to travel 120 miles round trip to retrieve the nearest one.

We're still on the lookout for the *tallest*, the *shortest*, etc, but so far we have a report of one dancer still in class who tops out at 6 feet 11 inches (can you top that?).

Endurance records somehow fit into all of this and awhile back Roland and Ruth Schneider, of San Diego, California, reported dancing 40 consecutive nights. They planned

the entire marathon ahead of time in order to dance with as many clubs as possible. As it ended up, they included a teenage club, a senior citizens' club, a singles' club, a class for the blind, a class for the mentally retarded, several anniversary dances, beginners' classes, a local roundup and a visitation dance that took them 120 miles. All in all they danced with 21 different clubs, including 20 different callers.

Finally, most worthy of recognition, are Shelley and Rosie Coon, of Mount View, Oklahoma, who celebrated their 54th year of

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Daryl
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C-003 PAPER DOLL

C-004 ROLLIN' WITH THE FLOW

C-005 THE ONLY HELL MY MOTHER EVER RAISED

C-009 TAKE A LOT OF PRIDE

By Gordon Sutton

C-006 JUST A LITTLE LOVIN'

By Jim Hattrick

C-007 IT AIN'T ME

Hoedown

C-501 DAZZLE/BANDIT

Distributed by Corsair-Continental

married life, are still active in square dance circles and boast of 55 grandchildren and great-grandchildren.

(LADIES ON THE SQUARE,
continued from page 24)

Many variations are possible. Instead of using one-fourth of the skirt, work with one-third, one-sixth, one-eighth, etc. Use a smaller or larger length for the circle-tier instead of the 7" we use. Use several gathered tiers. Keep proportions in mind when deciding on the length of the top circle-tier and bottom

gathered tier or tiers. Never divide evenly in half. Both even and uneven tiers are pleasing to the eye; however when using uneven tiers, graduate them in size, larger toward the bottom. The number of tiers and their sizes may be as varied as you desire. The only caution is to make them look well proportionately.

A NOVEL SQUARE DANCE CLUB

It began in July, 1976 at a square dance in East Peoria, Illinois. It was discovered that several people were interested in learning to call

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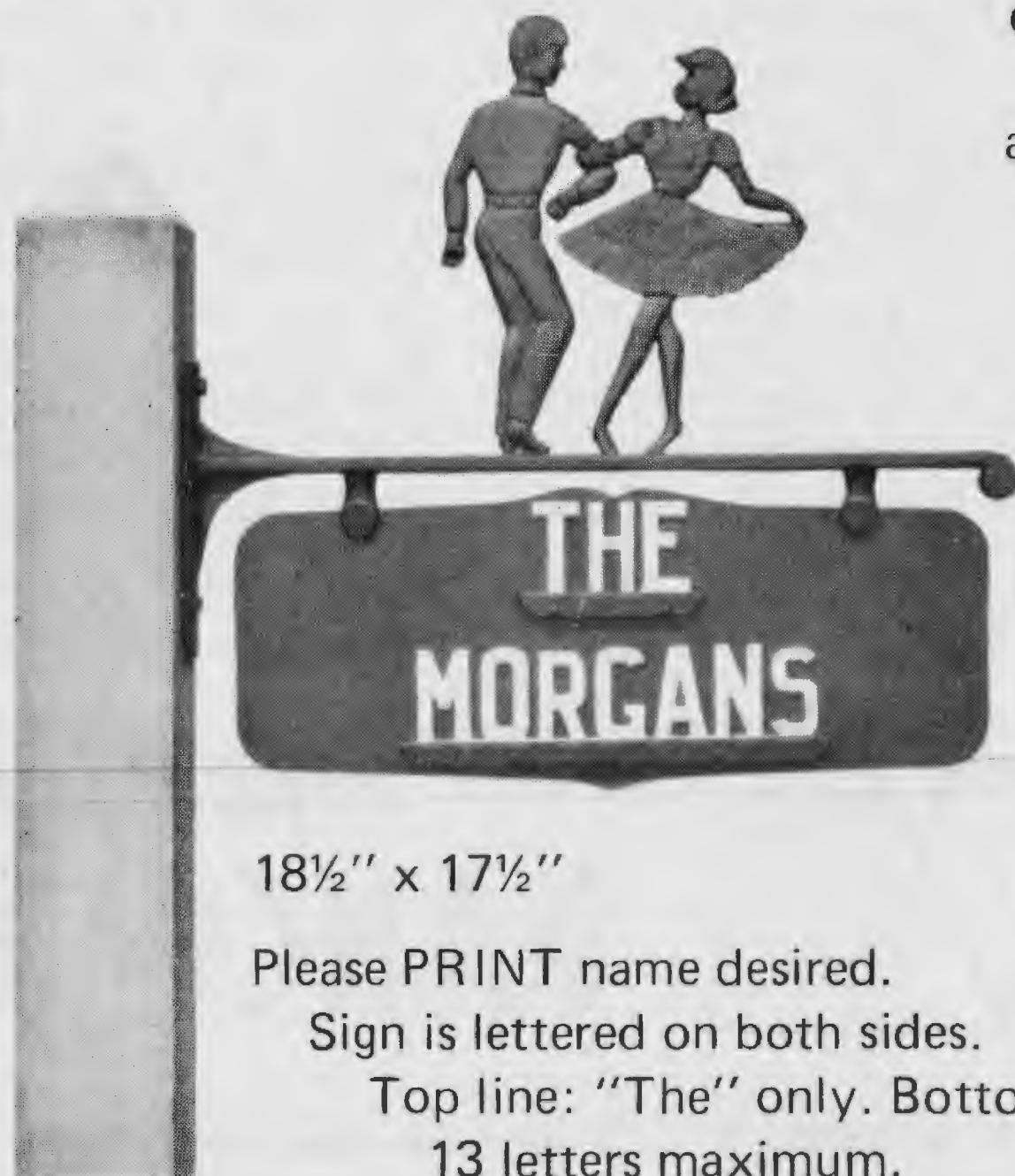


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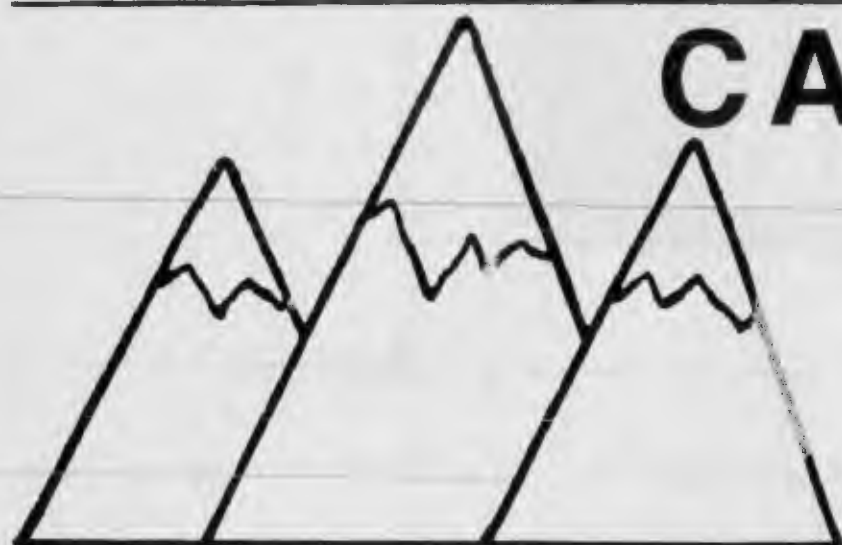
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and when their club caller, Paul Helmig, agreed to conduct a training program, nine prospective callers were ready to participate. After several months of hard work, discussions, practice sessions and learning experiences through trial and error, the suggestion was made that the group form its own callers' club. Seven of the original nine agreed to hold dances twice a month with the seven callers calling for one hour sessions, alternately, so that each caller in turn would also act as M.C. on their scheduled night. The group has been dancing now as a

club for nine months and all have benefited immensely. They have learned that the "other side of the mike" is different; callers must respect the dancers; dancers must respect the callers. All of the group have now called throughout the area of Morton, doing guest tips, one-night stands and dances. If you're ever in the area they would enjoy having you drop in any first or third Tuesday of the month and join them in dancing at the Masonic Hall from 7:00 P.M. to 10:00 P.M. They have taken the name "Square Developers," and feel that they



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Frank Lane's

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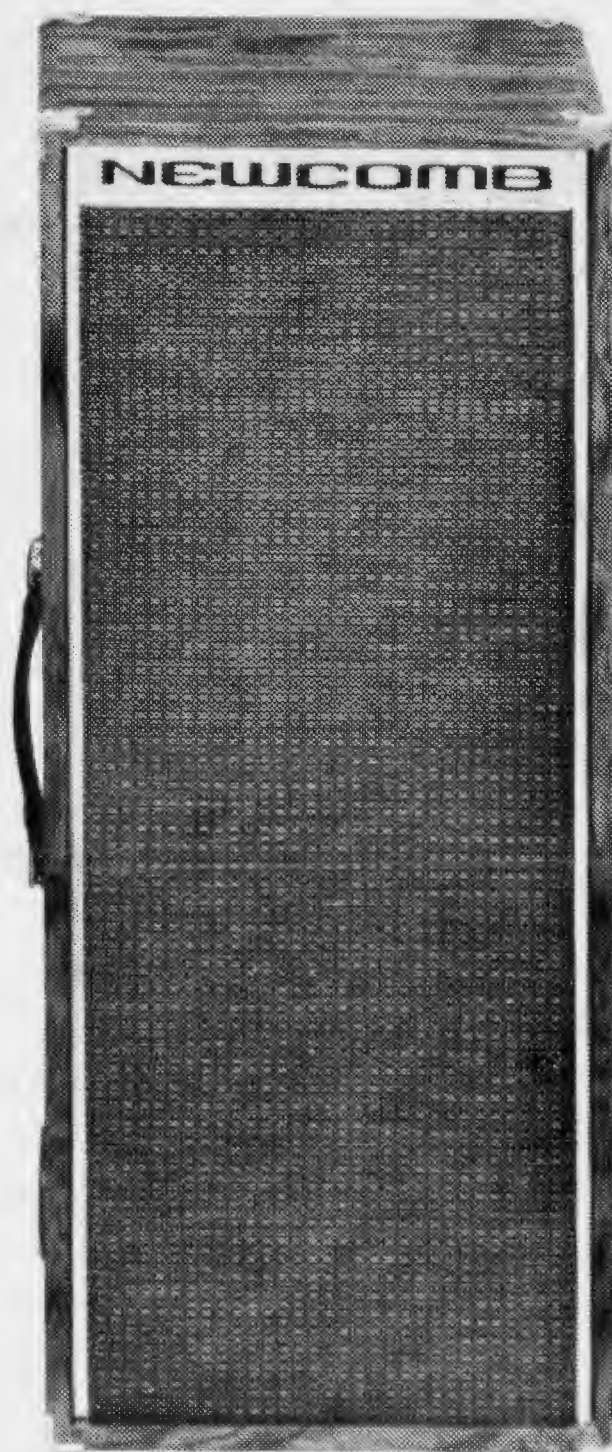
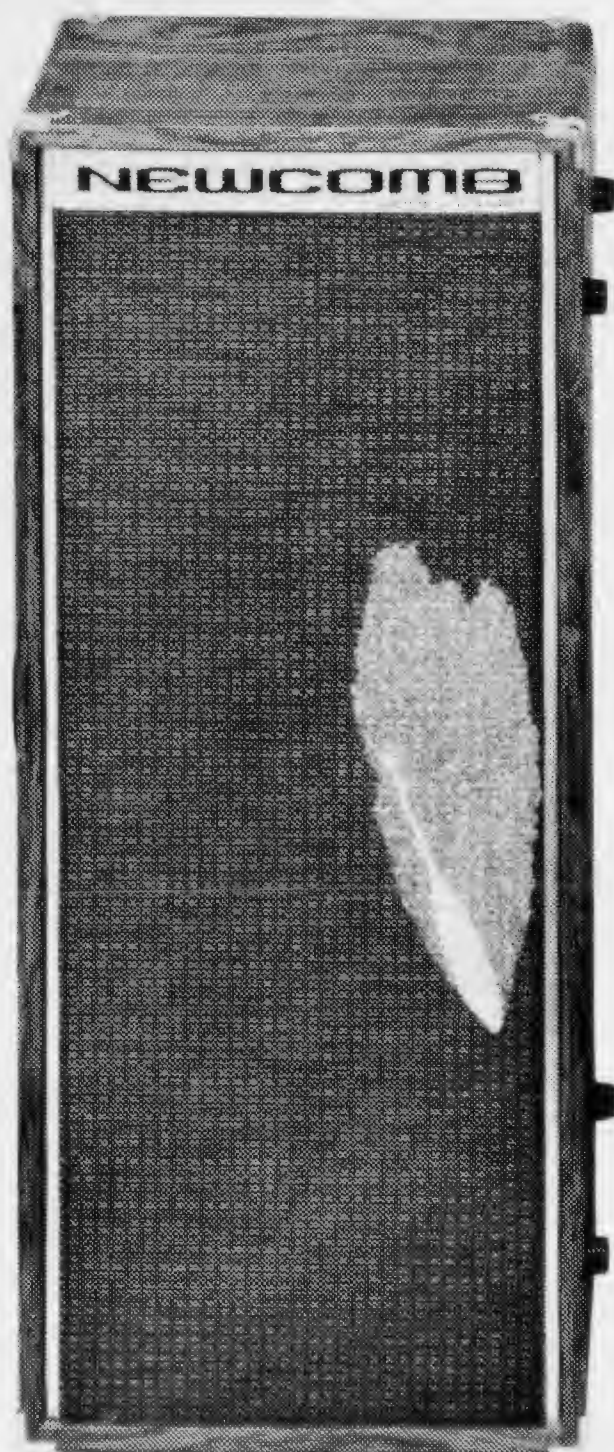
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have made great progress toward their goals and look forward, eagerly, to the future.

FILLING OUT YOUR

CONVENTION REGISTRATION

Use this checklist when filling out the 27th National Square Dance Convention Registration Form included in the October, '77 issue of SQUARE DANCING magazine. Extra forms are available by writing to Registration Chairman, P.O. Box 10814, Midwest City, Oklahoma 73110. Write or print plainly in black pen or #2 pencil.

Be sure the ages of children are included.

Include housing deposit (if housing is requested).

Check the days you need housing and include at least three choices.

Check the day you wish to attend the rodeo.

Double check the amount of money enclosed.

Don't forget to check Conventions attended.

Mistakes on the registration forms cause unnecessary expense and will delay your receiving your confirmation forms.

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Johnny
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RB 129

OKLAHOMA by Don Williamson

RB 131

I GOT THE HOSS by Johnny Jones

RBS 1237

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LUCILLE by Elmer Sheffield, Jr.

RBS 1238

GIRL WITH GARDENIAS by Johnnie Wykoff



Elmer
Sheffield, Jr.



Johnnie
Wykoff

COMING SOON

HEAVEN'S JUST A SWING AWAY
ALL I HAVE TO DO IS DREAM



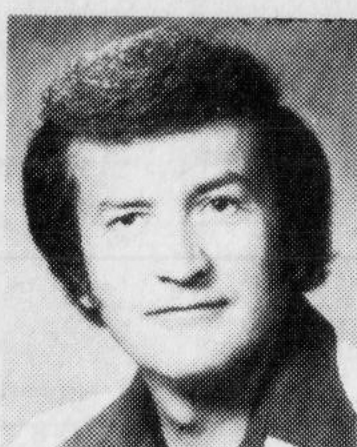
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ROUTE 8 COLLEGE HILLS
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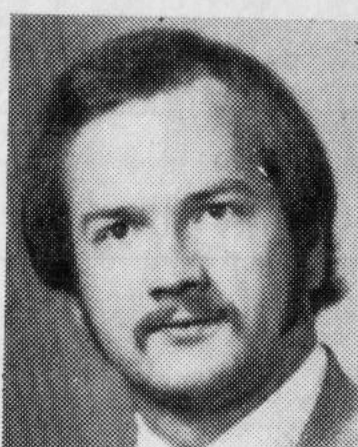
Johnny LeClair
Wyoming
May 26-27-28



Al Piccotti
Nevada
May 30-31 June 2-3



Frank Sanders
Utah
June 6-7-9-10



Bob Baier
Texas
June 13-14-16-17



Ed Fraidenburg
Michigan
June 20-21-23-24



Nelson Watkins
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June 27-28-30 July 1



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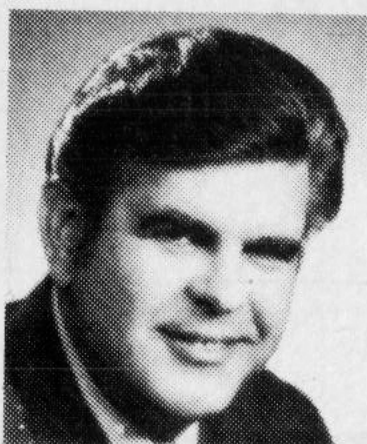
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Wyoming
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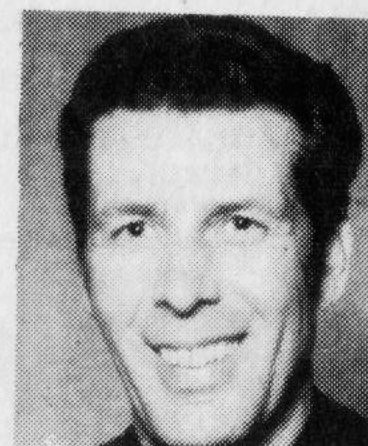
Jerry Haag
Texas
Aug. 1-2-3-4-5



Jerry Rash
Texas
July 25-26-28-29



Wade Driver
Texas
July 3-4-5-7-8



Roger Morris
California
July 11-12-14-15



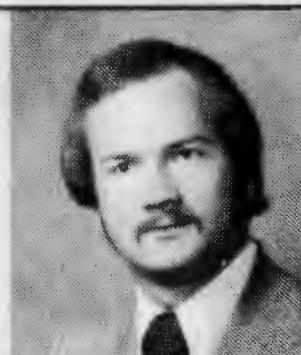
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Sept. 7-8-9

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AWARD TO RALPH PAGE

A TIP OF THE OLD HAT this month to one of our favorite people, Ralph Page of Keene, New Hampshire. Ralph is one of the strong influences for American traditional dancing; he was co-author of The Country Dance Book, author of Heritage Dances of Early America and contributor to this publication on a number of occasions. Recently he was awarded the coveted Granite State Award for his contributions to the world of dance.

In part, the wording on the award read . . .

Ralph Page, for nearly half a century your talents as a contra dance musician and teacher have brought joy to thousands in the Monadnock region of New Hampshire, throughout the country and overseas in Japan and England . . . always concerned with tradition and preserving the best of the past, you have served your fellow citizens well. Your dedication to contra dancing as a caller and researcher has helped maintain this folk art as an important link to the heritage of New Hampshire . . .

It's a fine recognition and highly deserved.



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WHO'S WHO?

Written by an Association Member and reprinted from Metropolitan News, the quarterly publication of Metropolitan New Orleans Area Square and Round Dance Association.

Give me a partner whose petticoats whirl
A ruffled and ribboned feminine girl;
Those breeches will do
when we're riding the trail,
Hiking a hill, or taking a sail.
But for circling the square or in a grand sashay
I'd much rather see her the feminine way.

And as we do sa do in rhythmic splendor
The world all will know
she's my opposite gender.

TEMPORARY SIDELINING

Caller Monty Wilson of Malibu, California, was operated on for the correction of a detached retina of his right eye on December 24 at Midway Hospital, in Beverly Hills. He is looking forward to getting back to his calling dates and classes and getting out the first releases of his new recording label, Sundance "M", a division of Monty Wilson Enterprises.

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Feb. 3-5 — Honeymooners' Weekend, French Lick Sheraton Hotel, French Lick, Indiana

Feb. 4 — 8th Annual B.C. S/D Ball, Vancouver Hotel, Vancouver, British Columbia, Canada

Feb. 5 — New Dancers Fun Dance, Community Center, Midwest City, Oklahoma

Feb. 10-11 — 31st Annual S/R/D Festival, Civic Plaza, Phoenix, Arizona

Feb. 10-11 — Okefenokee Square-Up, City Auditorium, Waycross, Georgia

Feb. 10-12 — Sweetheart Special, French Lick Sheraton Hotel, French Lick, Indiana

Feb. 11 — Sweetheart Dance, Loveland High School, Loveland, Colorado

Feb. 14 — Valentine Dance, St. Patrick's Cathedral, Charlotte, North Carolina

Feb. 17 — Valentine's Day Party, NCACC Gym, Bethlehem, Pennsylvania

Feb. 17-19 — Snowflake Festival, Madison Middle School, Albuquerque, New Mexico

Feb. 17-19 — Advanced Level Weekend, French Lick Sheraton Hotel, French Lick, Indiana

Feb. 17-19 — Fresno Squar-Rama '78, Convention Center, Fresno, California



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Feb. 24-26 — Get Together, French Lick
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Mar. 3-4 — 18th Annual Dixie Jamboree, Civic
Center, Montgomery, Alabama
Mar. 3-5 — Advanced Level Weekend, French
Lick-Sheraton Hotel, French Lick, Indiana
Mar. 9-11 — 19th WASCA Spring Festival,
Sheraton Park Hotel, Washington, D.C.
Mar. 10 — Fun 'N Sun Festival, College Campus
Cafeteria, Clearwater, Florida
Mar. 10-12 — D/J Caper, Balmoral Woods Inn,
Crete, Illinois
Mar. 11 — 6th Bavarian Square Dance Festival,
Nuernberg, Germany
Mar. 17 — St. Patricks' Day Pot Luck Dinner
Dance, NCACC Gym, Bethlehem, Penn-
sylvania
Mar. 17-18 — 7th Annual South Georgia Jubi-
lee, Mathis City Auditorium, Valdosta,
Georgia
Mar. 17-19 — Turkey Run Fun Weekend,
Marshall, Indiana
Mar. 18 — 12th Annual ORA Spring Swing, Bell
Municipal Auditorium, Augusta, Georgia
Mar. 18 — Bacon of Beef Dance, Sacred Heart
Church, Delta, B.C., Canada
Mar. 19 — 11th Annual Connecticut Festival,
Newington, Connecticut
Mar. 31 — Apr. 1 — 16th Annual State
Convention, Municipal Auditorium, Sioux
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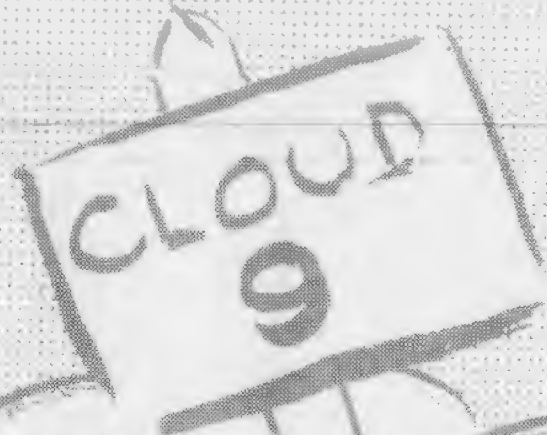


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			Beige
			Purple White

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A fine, permanent finish marquisette with a satin stripe woven into the fabric. . . In White, Black, Red, Orange, Pink, Navy, Lime, Hot Pink, Yellow, Lt. Blue, Brown, Purple

35 yd sweep . . . \$26.95	50 yd sweep . . . \$31.95	75 yd sweep . . . \$39.95
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PARTY PETTICOATS OF NYLON MARQUISETTE

Colors: White, Black, Red, Navy, Purple, Pink, Lilac, Coral, Orange, Br. Yellow, Kelly Green, Brown, Lt. Blue, Royal Blue, Shocking Pink, Yellow Gold, Lime Green, Mint Green, Turquoise

35 yd sweep . . . \$17.75	50 yd sweep . . . \$19.95	75 yd sweep . . . \$29.95	100 yd sweep . . . \$34.95
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